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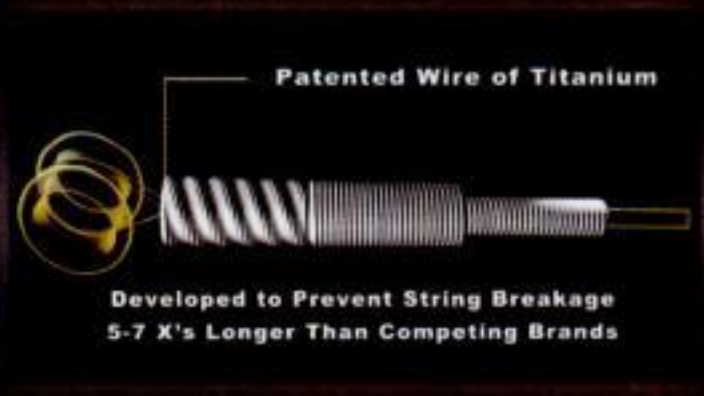
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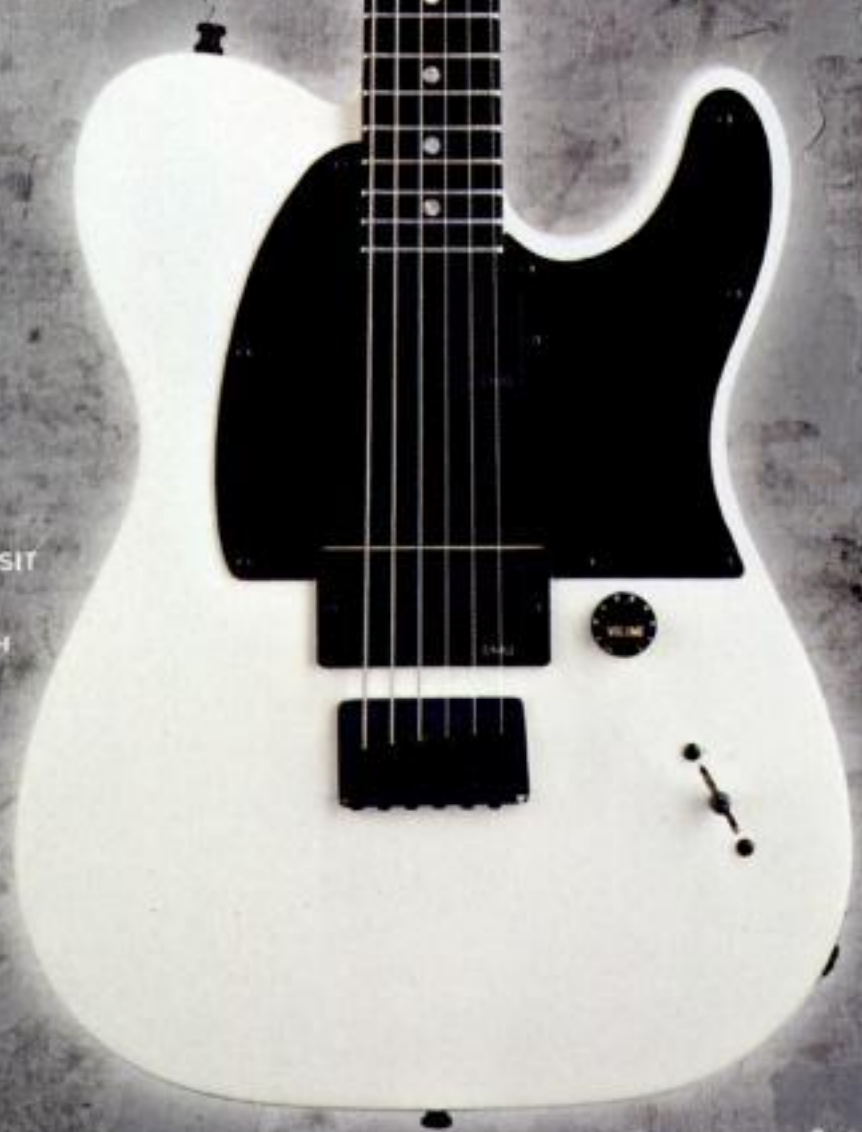
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COVER PHOTOGRAPH: DALE MAY

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Basic subscription price for 12 issues + 12 CD Roms is $34.95. Single copy price $7.99 in U.S. and $9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future US, Inc. also publishes Maximum PC, PC Gamer, Mac|Life, Official Xbox Magazine, Revolver, Nintendo Power, Future Snowboarding, Snowboard Trade News, Pregnancy and PlayStation: The Official Magazine. Entire contents copyright 2008, Future US, Inc.. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, D1, D2. Standard Mail Enclosure: None.

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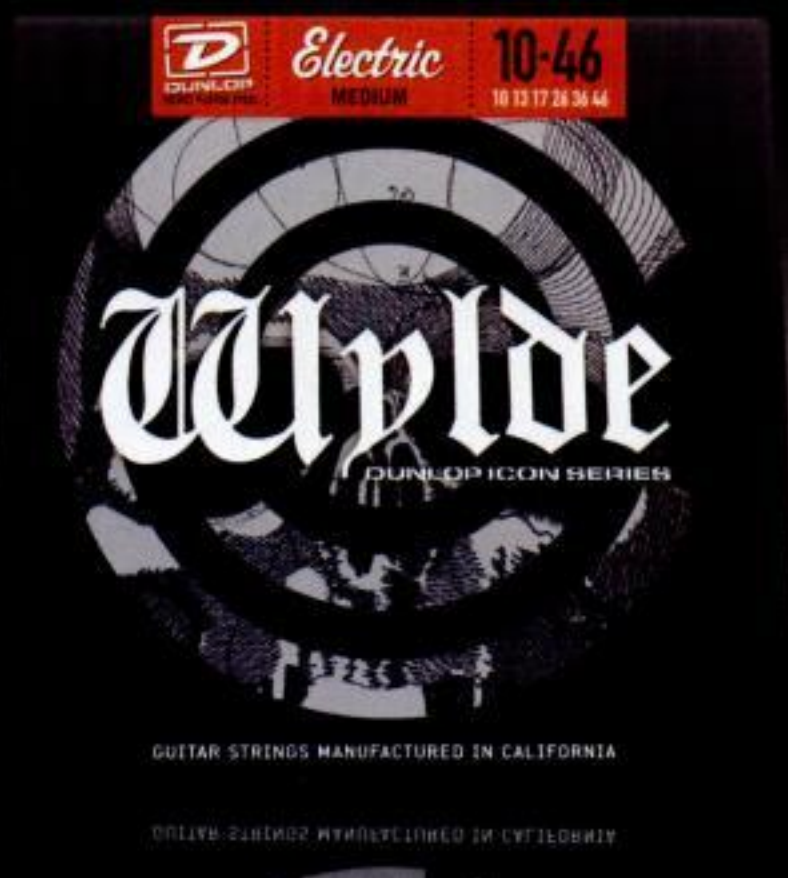
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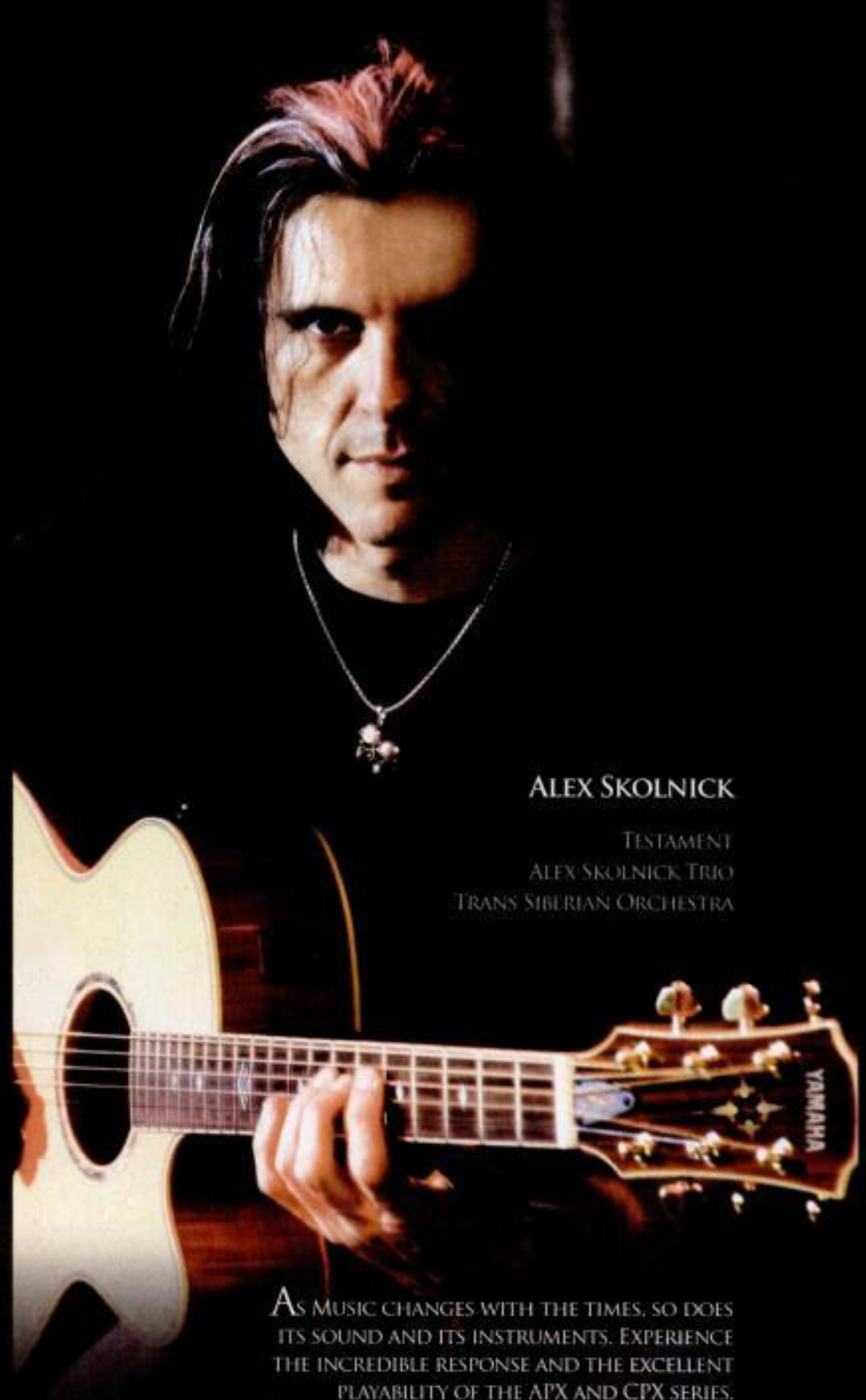
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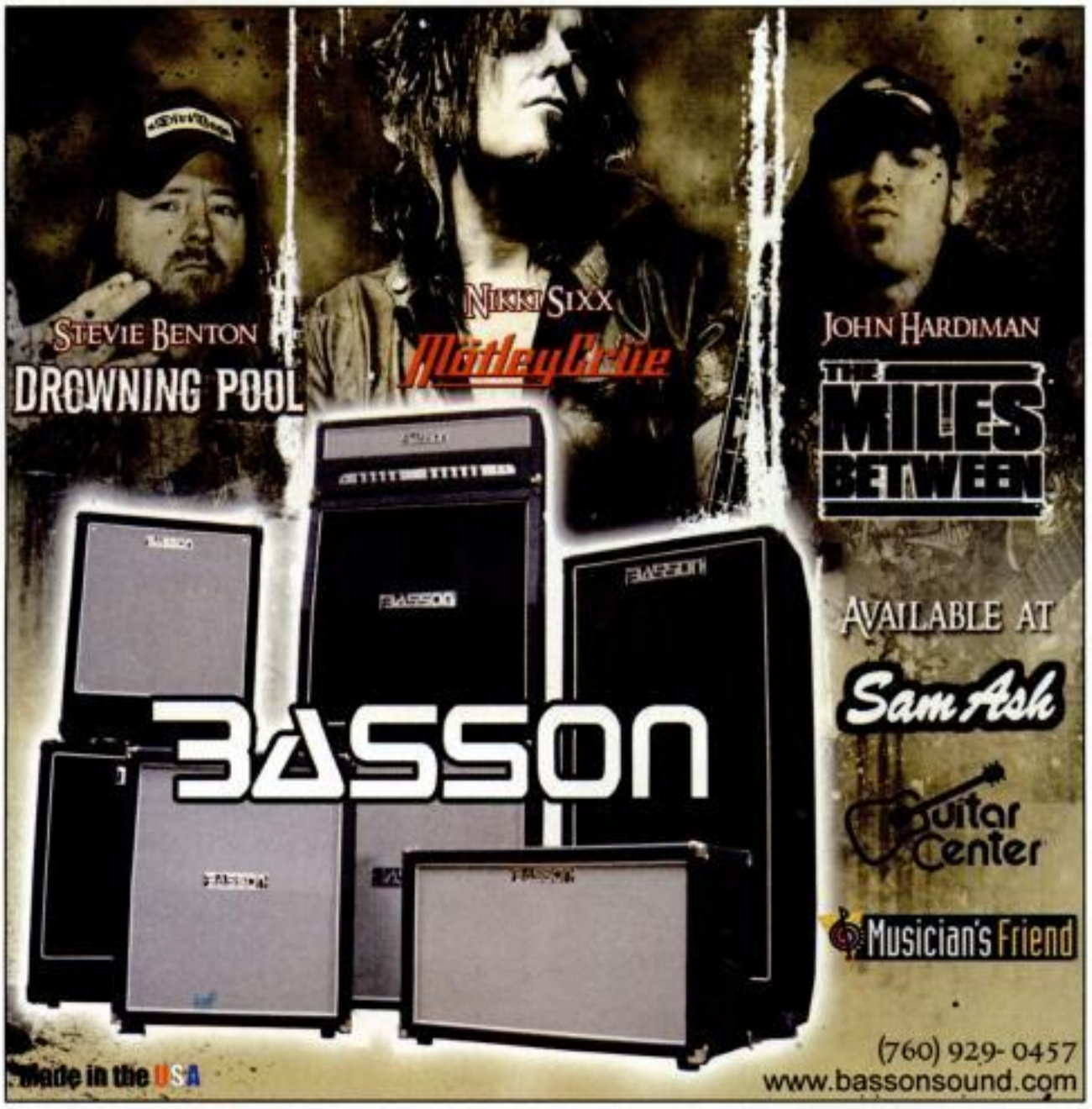
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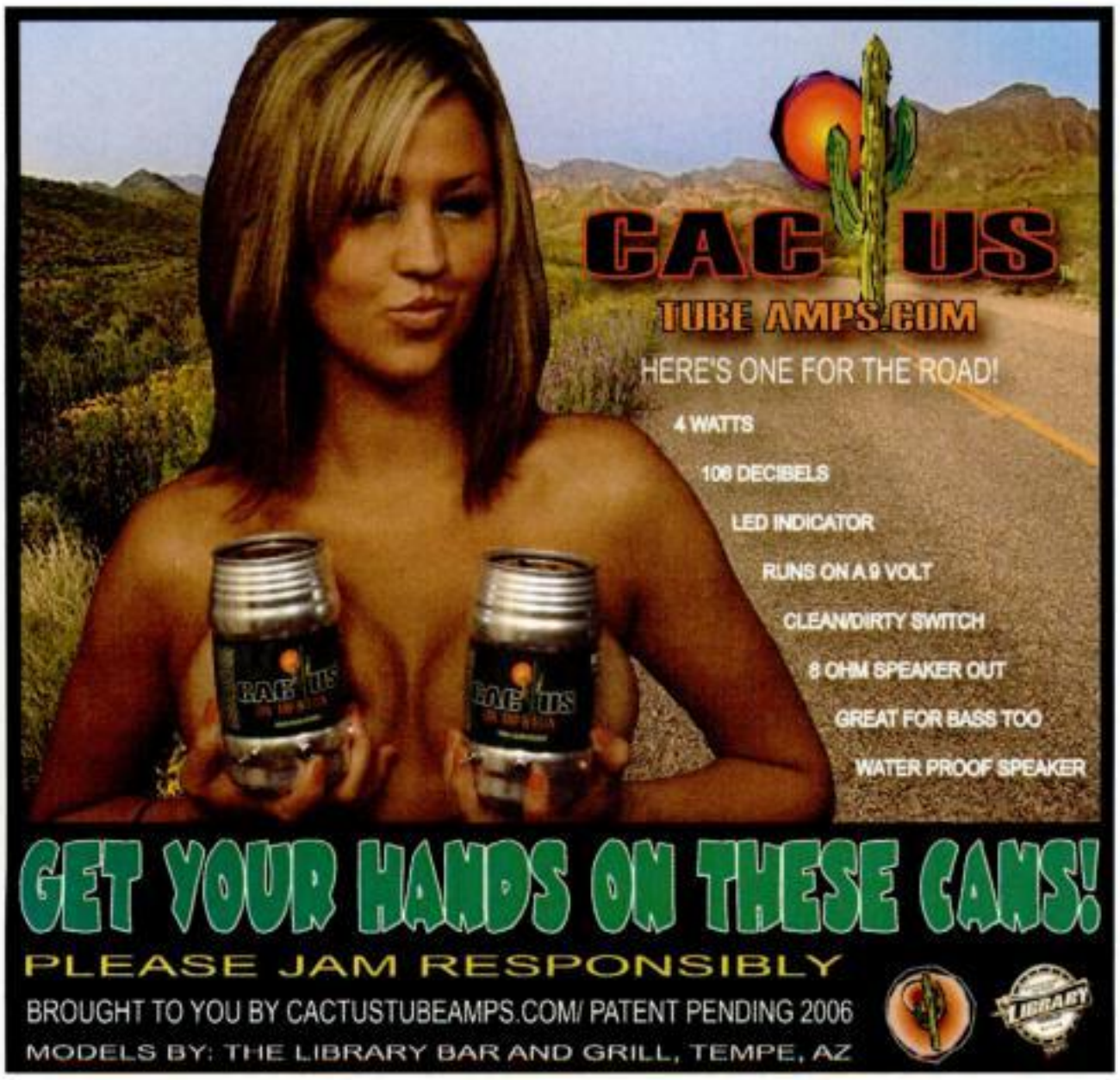
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ISSN 1045-6295

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THE WOODSHED

OCTOBER 2008



EXXON CAN KISS MY ASS!

WE ARE TOTAL newshounds at *Guitar World*. We read two or three papers a day, and if we're watching TV it's usually CNN, not MTV. While we've tried our best to keep politics out of the magazine, the time has come for us to take a stand on a problem familiar to everyone: the rising price of gasoline.

It would be one thing if fuel prices were due to shortages of Middle East oil. As it happens, the oil is flowing, but it appears that two American institutions—oil companies and Wall Street—are driving up its price. In the process, Big Oil and market speculators are making record profits while ruining the U.S. economy.

What does this have to do with playing guitar? Plenty, actually.

Blake Judd, who sings and plays guitar in the excellent Chicago-based progressive black metal band Nachtmystium, bemoaned in a recent *GW* interview how soaring gas prices would affect touring. "It's going to make plans to do any extensive traveling difficult," he told *GW* senior editor Brad Angle. "But," he added, "it's our own fault. The idea of 'the revolutionary' is nonexistent in America today, which is why we have people in power that can just do whatever they want to do. We're all pinching pennies, but nobody really seems to care."

For all of you struggling to make ends meet while you pursue a life in music, gas prices are just one more thing that will make practicing and performing more difficult. At *Guitar World*, we feel the pinch in our own way, as we struggle to keep down the costs of producing and distributing this magazine.

But where is the outrage? Part of the problem is that it's hard to find a real target—politicians and oil companies are good at shifting the blame. No one is taking responsibility, but they're all happy to take our money.

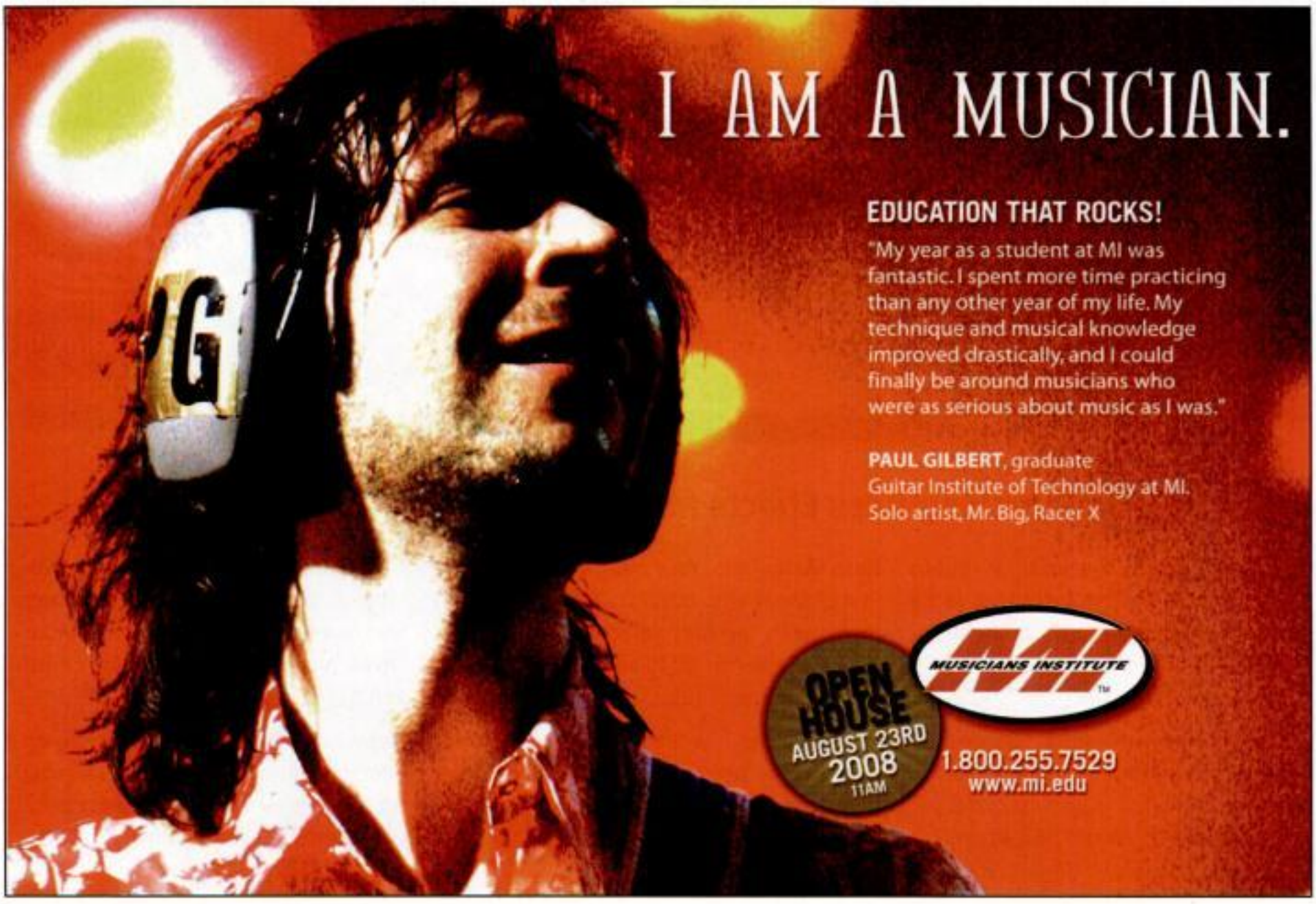
Well, fine: let's not blame somebody—let's blame *everybody!* More to the point, let's get out there and start swinging wildly. People in power can't stand anarchy, and musicians have the power to make some real noise. Pick a target—Exxon, Wall Street, George W. Bush, Democrats, Republicans—then write a song and hold the bastards' feet to the fire until we get some results, whether in the form of viable alternative energy or lower fuel prices.

Sheryl Crow has already started fighting with the song "Gasoline," from her new album, *Detours*: "You got bastards in Washington / Afraid of popping the greed vein / 'Cause the money's in the pipeline / And the pipeline's running dry / And we'll be the last to recognize / Where there's shit there's always flies."

Want another example? How about this month's cover artist, Slipknot? Their new album, the ironically titled *All Hope Is Gone*, is anything but apathetic. Slipknot's rage against what's happening in the world is an energizing call to stand up and be counted. If that sounds daunting, consider this: it's a hell of a lot better than accepting Big Oil's first-class lube job.

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI

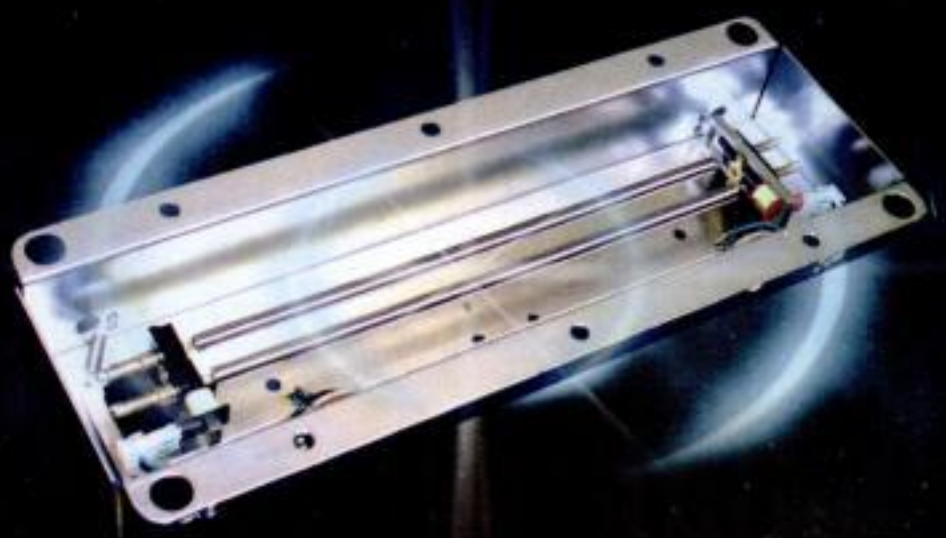


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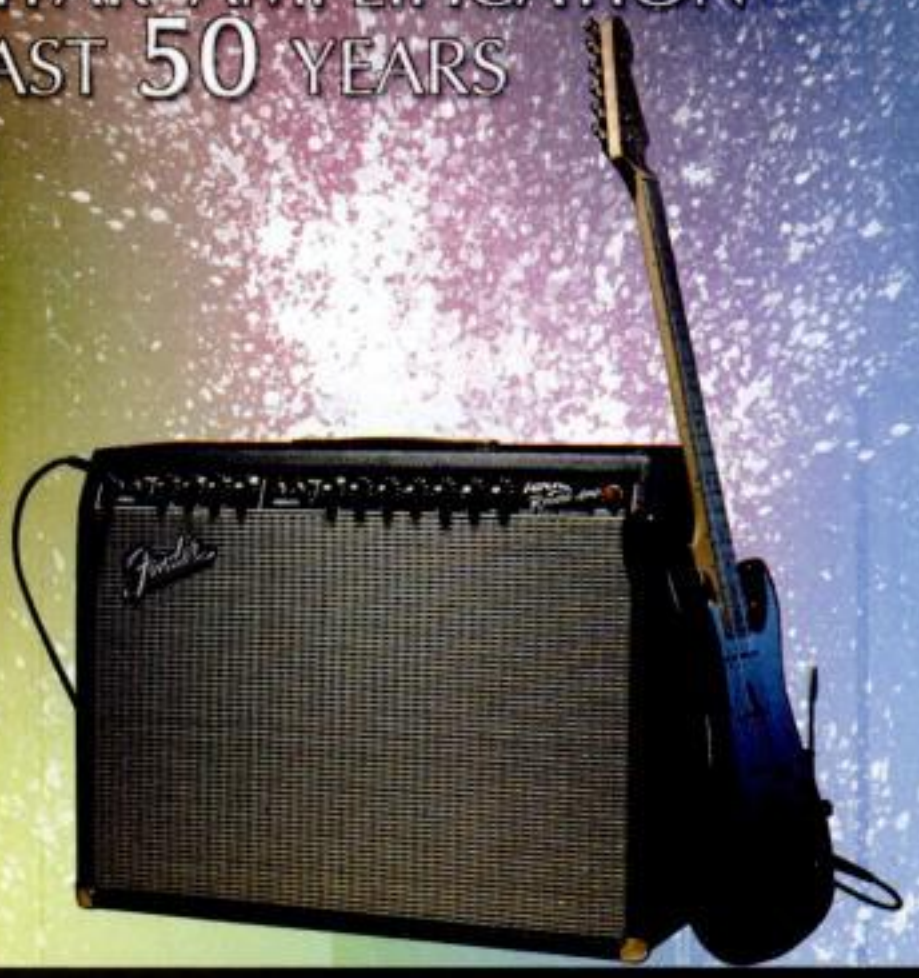
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SUMMER KNIGHTS



The August issue was one of the best *Guitar World* covers yet! Dan Donegan as the Iron Maiden Trooper was pure genius. You guys have been really upping your game on covers lately, and the magazine just keeps getting better and better.

—Dave Elliott

It is nice to see an article on one of the most underrated and least appreciated bands of all-time, Lynyrd Skynyrd! [*August 2008*] They should always be recognized as one of the most important bands to ever come out of the USA. They were all awesome musicians in their own right and always managed to keep out of each other's way. Great job, gents!

—Chris Lindenberger

Thank you for the great article on Dweezil Zappa in the August issue and the video tour of Frank's gear on the CD-ROM. I've been an FZ collector for many years now and have almost all of his releases. To actually see the equipment he used and to hear Dweezil talk about them from firsthand experience was very inspiring. I am disappointed that Frank's not recognized or appreciated more. Thanks for shining some light on a very underrated musical genius.

—Laddie K.

Thank you so much for transcribing Black Sabbath's "Hole in the Sky" in the August issue. *Sabotage*, I believe, is Sabbath at their compositional peak, and it was nice to see this underappreciated album get some recognition.

—Dan Smith

"DAN DONEGAN AS THE IRON MAIDEN TROOPER WAS PURE GENIUS."

HATS OFF TO BO!

As a reader of this fine magazine for years, I couldn't let the passing of Bo Diddley go by without sharing my awesome experience meeting the legend. I work at Mt. Rainier National Park in Washington. The nearby town of Packwood took a big hit when the spotted owl became endangered and put a lot of loggers out of work. Some entrepreneurs in the area came up with the idea of having concerts in the vacant mills. It was billed "American Music at the Mill June 25, 2005," and featured some local talent and Bo as the headliner. I packed an ax, a Sharpie and a paint pen in hopes of getting an autograph, but the staff was very protective of Bo and it didn't seem like it was going to happen.



I remembered reading that Bo usually wore black, and I had just bought a couple small-brimmed black hats. So I ran to the rig, got one of the hats and asked Rose the promoter to give it to Bo. When she returned, she said, "Bo would like to see you." I shook up the paint pen and damn near dripped some on Bo's feet! I knelt in front of rock and roll history as I held my G&L ASAT while Bo autographed it with great concentration. It was awesome! He will be missed.

—Zeke Isaacs

We agree that Bo will be missed, Zeke. Enjoy our tribute to the legend on page 52 of this issue.

BACK IN THE SADDLE

I started playing guitar in 1998 when I was 15 and began subscribing to *Guitar World* in 2001. I collected three acoustics and five electrics over seven years. In 2006, I began to lose my passion for playing (college and work didn't give me time). When I moved a few months ago, someone broke into my old residence before I moved everything out and stole my favorite ax, an amberburst B.C. Rich Exclusive. I then lost all desire to play, so I let my subscription run out, sold some guitars and bid farewell. Last week my wife bought me a pack of picks and said she misses me playing. Feeling inspired, I read my last three issues of *Guitar World* and then bought your amazing July issue, with Yngwie on the cover. I bought new strings and cables and just sent in my money for a new *GW* subscription. I feel like I'm 15 again. Armed with my remaining three axes that I call my "ladies in red" [*pictured above*]—a Dean exotic flame-top acoustic, an acrylic B.C. Rich Mockingbird and a self-assembled Corvette Stratocaster—I will defend the faith forever!

—Rob Linker

LAST WORDS

Thanks a ton for your tab of Led Zeppelin's "Achilles Last Stand" in the August issue. That solo is definitely one of my favorites. It felt really good as a 15-year-old who has only been playing for about a year and a half to be able to play such a timeless classic.

—Ian Mallor

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



JESS O'DONNELL

AGE 23
HOMETOWN Yazoo City, MS
GUITAR Modified Ibanez Talman Intercity acoustic
SONGS I'VE BEEN PLAYING White Zombie's "Thunderkiss '65," Drowning Pool's "Bodies" and originals by my band, Blackstar
GEAR I MOST WANT Anything with a solid body and a whammy bar



JORDAN ELWARD

AGE N/A
HOMETOWN Miami, FL
GUITAR Dean Dimebag Darrell Razorback
SONGS I'VE BEEN PLAYING "Walk" by Pantera, "Master of Puppets" by Metallica, "Tears Don't Fall" by Bullet for My Valentine
GEAR I MOST WANT Randall Kirk Hammett signature model amplifier and a Jackson Randy Rhoads V

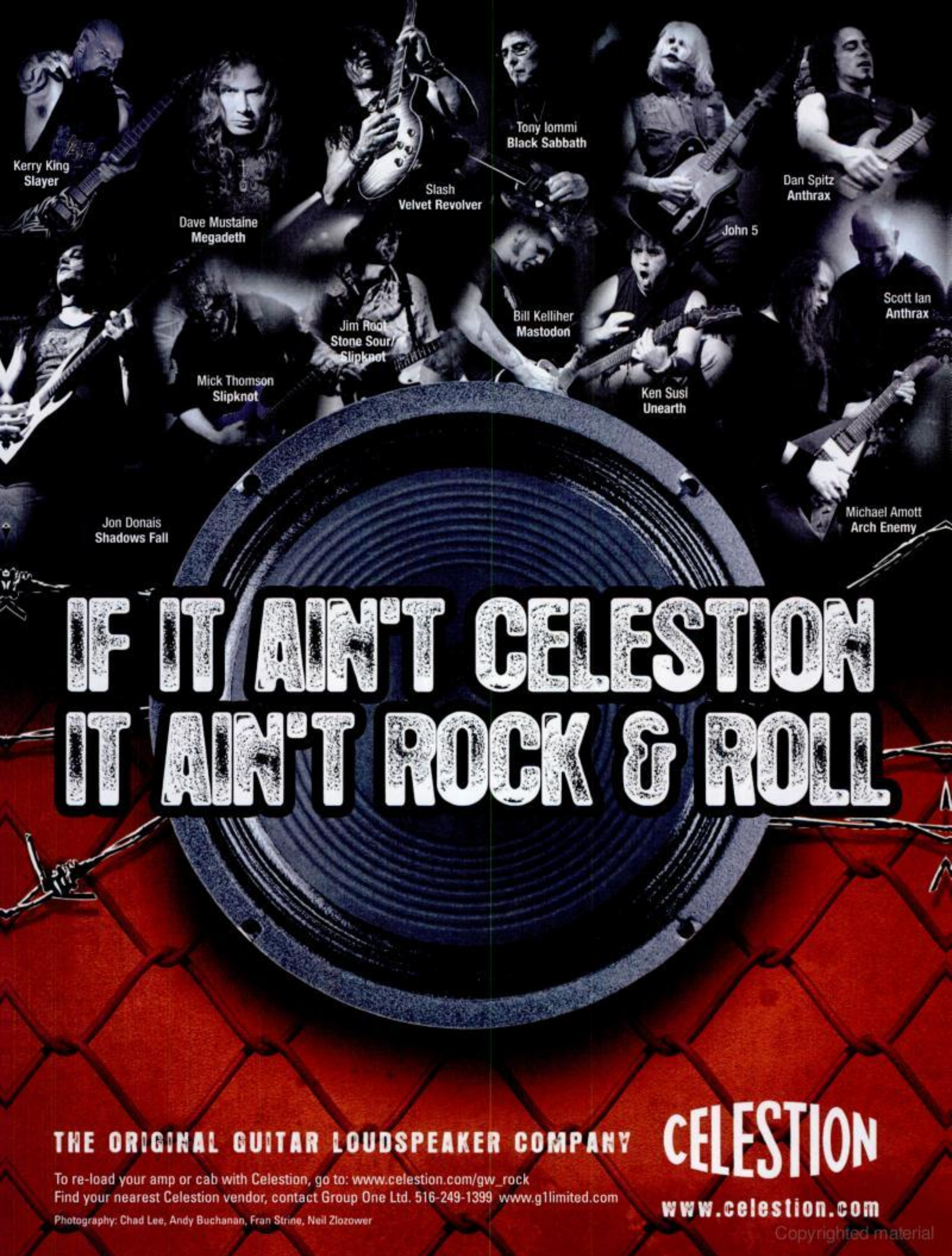


JOSH THELANDER

AGE 15
HOMETOWN Phoenix, AZ
GUITARS Jackson Randy Rhoads V RR3, Jackson Kelly, Gibson Epiphone SG
SONGS I'VE BEEN PLAYING Ozzy Osbourne's "Bark at the Moon," Eric Johnson's "Cliffs of Dover" and Yngwie Malmsteen's "Evil Eye"
GEAR I MOST WANT A Jackson RR24 and a Marshall stack

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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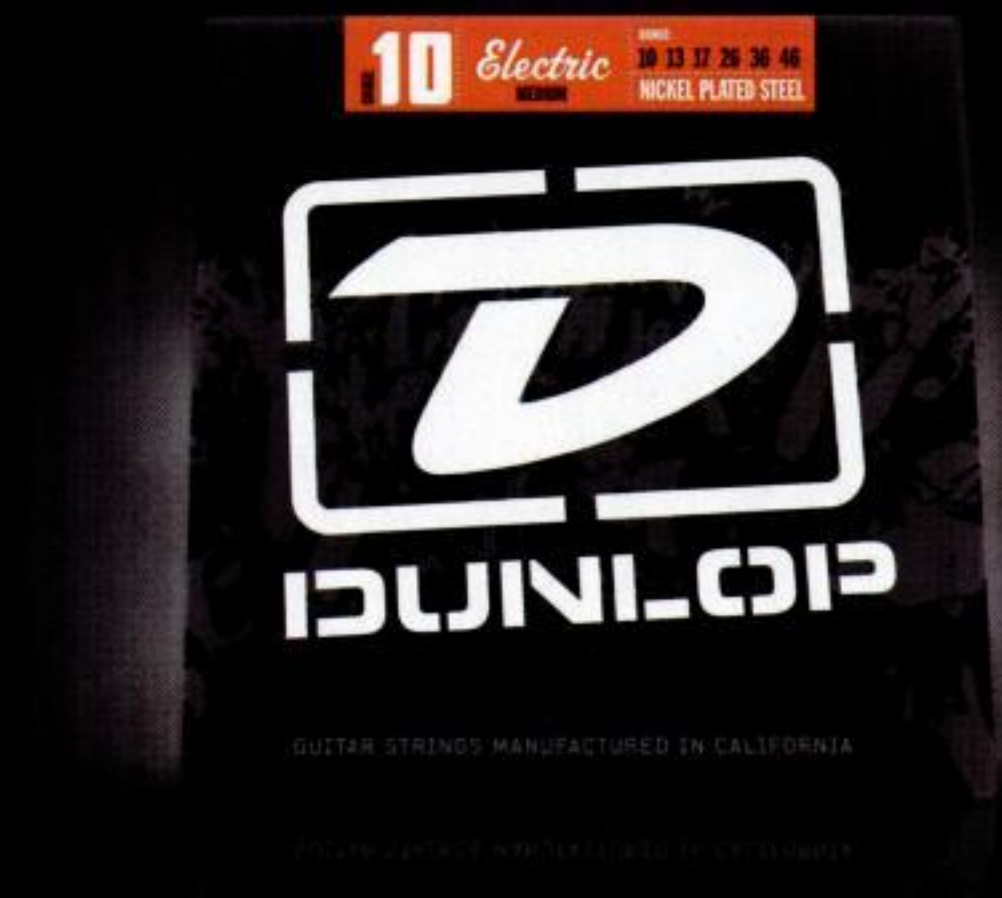
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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 GUITARWORLD.COM 34 DEAR GUITAR HERO 38 SETLIST 42 & MUCH MORE!!!

SAM'S CLUB

WHAT DO YOU GET WHEN YOU MIX TWO PARTS VAN HALEN, ONE PART CHILI PEPPERS AND ONE PART SATCH? CHICKENFOOT. [By JOE BOSSO]



Satch and Sammy

ERIK KABIK/RETNA LTD.

SAMMY HAGAR IS CROWING about his new supergroup, Chickenfoot, saying that the band "could rival Zep."

Strong words, for sure, but the band does possess prodigious chops and impressive pedigrees. Joining Hagar are Joe Satriani, Red Hot Chili Peppers drummer Chad Smith and bassist/fellow ex–Van Halen member Michael Anthony.

According to Hagar, Chickenfoot have written "around eight or nine songs so far" and are due to hit the recording studio in September. "When people hear the music, it's Led Zeppelin," Mr. Can't-Drive-55 enthuses. "I know that's a bold statement, but it's as good as that."

Asked to draw a comparison to Van Halen, the Red Rocker laughs and says, "It's 10 times Van Halen, because it's functional. We all like each other."

For his part, Joe Satriani is jazzed about the project but is slightly less hyperbolic than Mas Tequila Man Hagar. "We're having a very fun time," says Satch. "For years now I've wanted to do something with a real vocalist and a real band, and I came close a few times, but nothing really panned out. This time is different. What I'm doing with Sammy and the rest of the guys feels right. We get together, we have a lot of laughs, and great things happen musically. I'm thrilled, and I can't wait to get our ideas recorded."

Interestingly, the initials of the Chickenfoot's members—H.S.A.S.—are exactly the same as another supergroup in Hagar's past: Hagar Schon Aaronson Shrieve. Coincidence? ❐

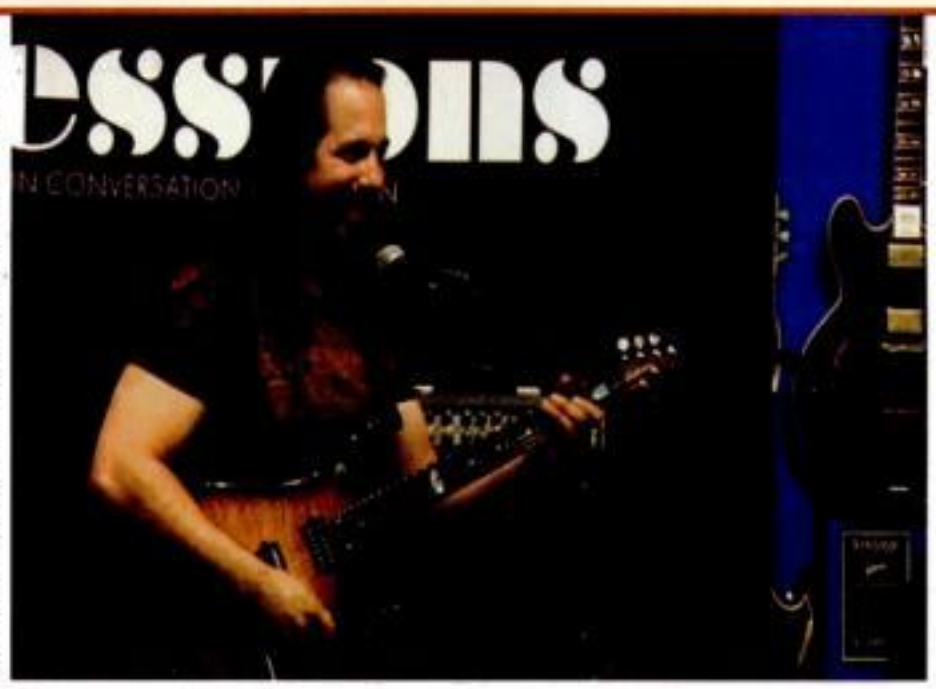
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SESSIONS ACE

DREAM THEATER'S JOHN PETRUCCI PLAYS TO PERFECTION FOR GUITAR CENTER'S "SESSIONS" PROGRAM.

IT MAY HAVE BEEN 98 degrees outside, but the heat was just as intense inside Manhattan's Guitar Center on the evening of June 7, when the store welcomed Dream Theater's John Petrucci for a special discussion and clinic. The event was part of Guitar Center's long-running "Sessions" program, a music-education based initiative developed to provide musicians with an opportunity to gain insight and knowledge from famous and respected guitarists, in an up-close-and-personal environment.

And Petrucci certainly provided plenty of insight and knowledge. In an extended question-and-answer session he shared band stories, gave guitar tips and explained his approach to songwriting with Dream Theater. He also showed off his array of signature Music Man guitars and unveiled four one-of-a-kind custom axes built specially for the event.



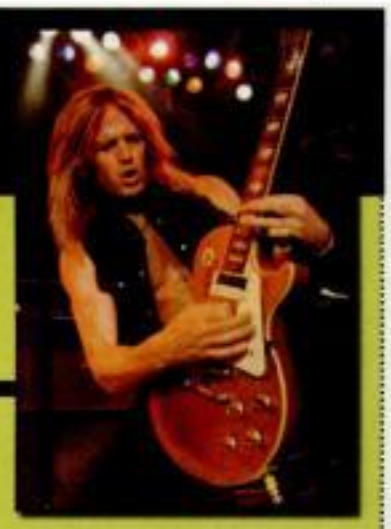
Petrucci at the Manhattan Guitar Center "Sessions"

The real highlight, however, was the music. Throughout the evening Petrucci and the event's host, Ernie Ball CEO Sterling Ball, lapsed into improvised jam sessions, all of which set up the show-stopper: Petrucci's flawless performance of "Paradigm Shift," the instrumental epic from Liquid Tension Experiment, his side project with Dream Theater's Mike Portnoy, Jordan Rudess and legendary bassist Tony Levin. For more than eight minutes, Petrucci shredded his way through the tune, with every eyeball in the crowd fixed on his fingers as they worked their way around the fretboard.

It was a fitting climax to the evening, which was capped by Petrucci signing guitars, posters and CDs, and taking photos with those in attendance. Much like other Guitar Center clinics, which have featured the likes of Joe Satriani, John5 and Dave Mustaine, this was indeed one super "Session." ❐

BETCHA CAN'T PLAY THIS!

DOUG ALDRICH *of* WHITESNAKE



"THIS IS AN ASCENDING run in G/G minor that really works all four fretting fingers, as well as the pick hand. I'm mostly using palm-muted alternate picking at first to achieve a driving, machine gun–like attack. It's played entirely on the D and G strings, which simplifies the picking, and gradually moves up the neck by way of position shifts.

"I start out in third position and incorporate the open G and D strings into four-note groups with fretted notes. In bar 2 I shift up to fifth position and continue including the open strings, which sounds kind of cool and unusual because the fretted A note on the D string is higher in pitch than the open G.

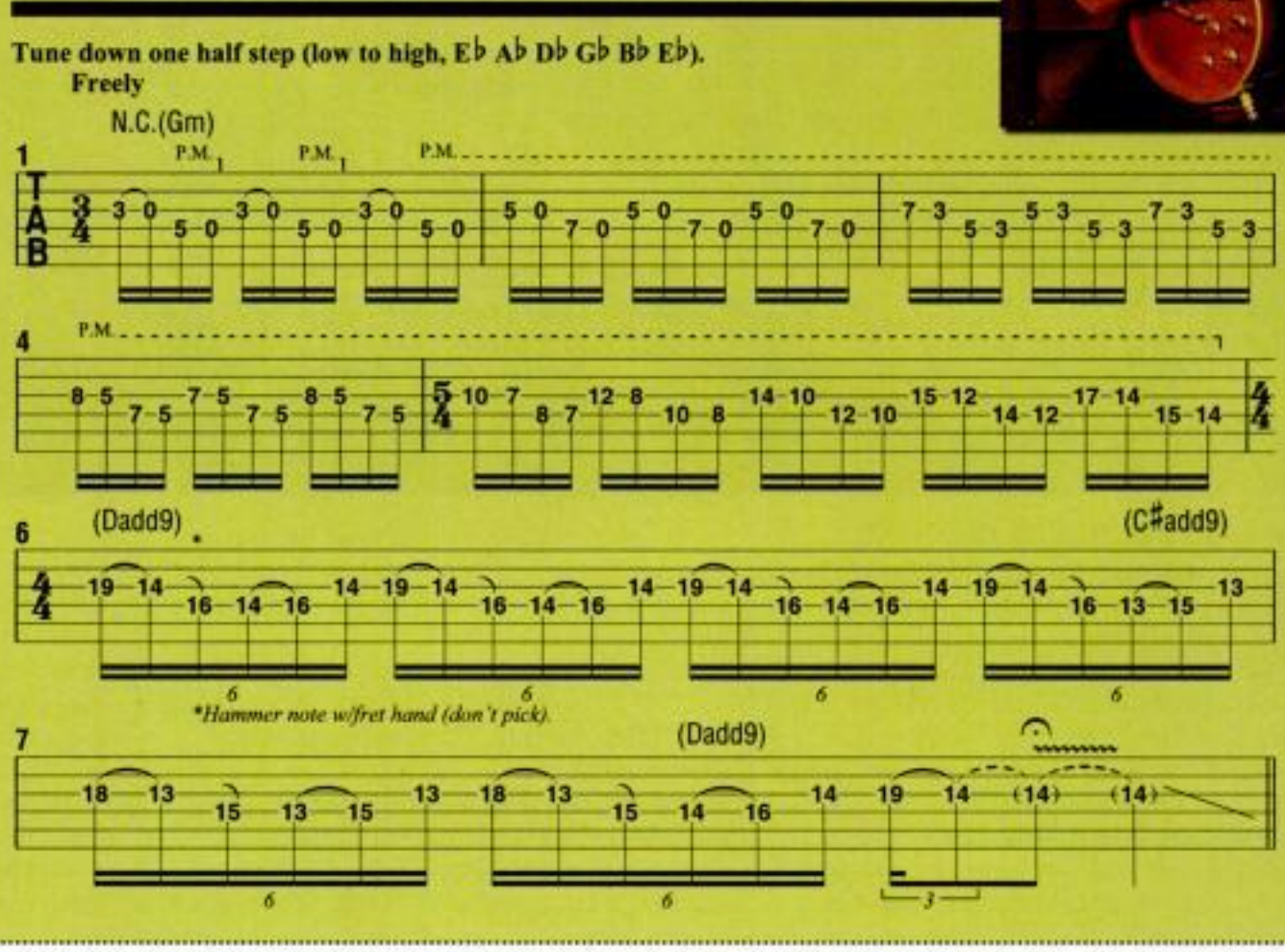
"Beginning in bar 3, I form a barre with my fret-hand index finger across the D and G strings at the third fret and use it like a movable capo as I shift the hand up the neck in bars 4–6. With each successive four-note group, the finger barres across both strings at the fret of the lowest note.

"I let up on the palm muting in bar 6 and switch to more fluid-sounding legato phrasing, using pull-offs and hammer-ons to outline a wide-stretch Dadd9 arpeggio [*D E F♯ A*], which I then shift down chromatically [*to C♯add9*] then back up again. Practice this section slowly at first, and strive to make all the notes sound even, in terms of volume. Make sure all your pull-offs are strong and clear by actually pulling the string slightly in toward your palm before releasing it.

When hammering, be sure to tap the string quickly and firmly, especially the hammer-ons 'from nowhere' at the 16th and 15th frets on the D string." ❐

Doug's playing is featured on the latest Whitesnake album,* Good to Be Bad. *For more on Doug, visit dougaldrich.com.

ON DISC

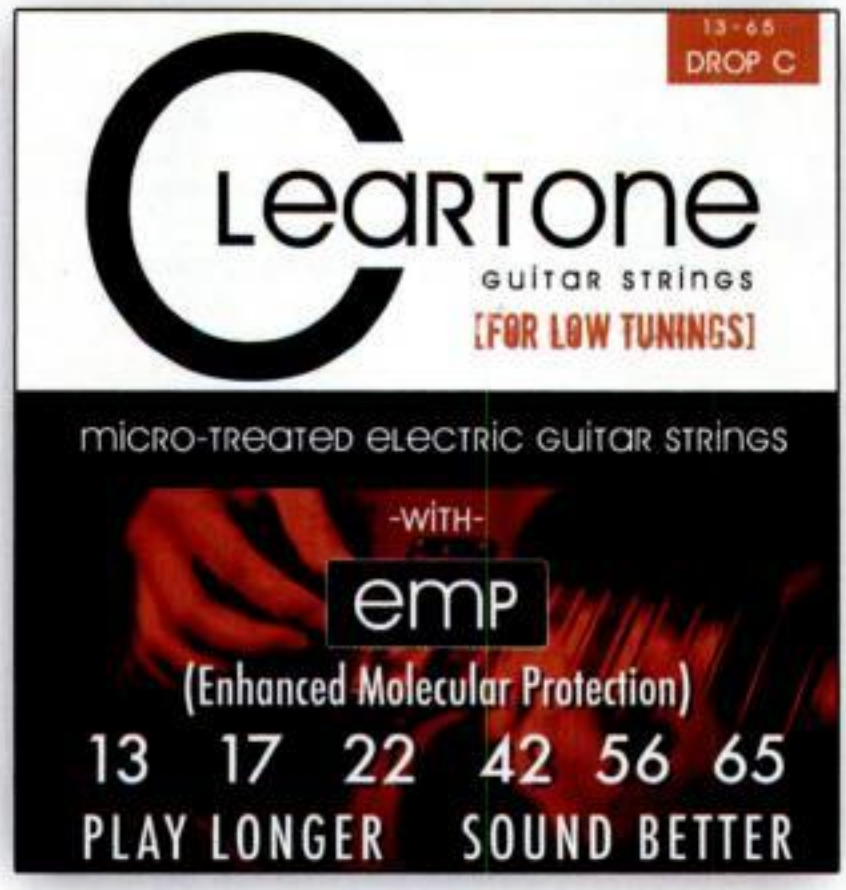


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INQUIRER [*By* JOE MATERA]

CLINT LOWERY *of* SEVENDUST



What inspired you to start playing guitar?
My mom and dad were musicians. My dad was an incredible guitar player, and there were always guitars lying around the house. One day when I was 11 years old, I just decided to pick one up and try it. And because I'd see him play around the house all the time, I wanted to be like him, too. So once I picked up the guitar, I started mimicking him and everything that he did.

What was your first guitar?
It was an Aria Pro II Standard, which at the time was all the rage. It was a bright-red guitar with thunderbolt inlays. It was certainly a "metal" guitar. I picked it up from a local music store that was near my house.

What was the first song you learned?
It was definitely "Iron Man" by Black Sabbath. My buddy, who was taking guitar lessons, had come back from his first lesson and showed me the riff that he had just learned. It was just the root notes. We played them with one finger, not as power chords.

Do you remember your first gig?
The first time I played for a group was at a family barbecue that my parents held back in North Carolina, where I grew up. It was just a backyard thing where a few people were watching us play. We didn't play whole songs—just bits and pieces of things like "Iron Man." I can't remember exactly what, but it was probably the same three songs played over and over.

Ever had an embarrassing onstage moment?
Millions! But the biggest one was probably the time when we were out with Metallica playing the New Year's Eve show going into 2000. We were playing Kiss' "Detroit Rock City," and I was onstage rocking out with James Hetfield. Because I was already nervous, I slipped and fell as I was backing up to make room for James to move. Here was the guy I looked up to and idolized and in front of 50,000 people, I just fell over onto the back of my ass. And here he is laughing at me.

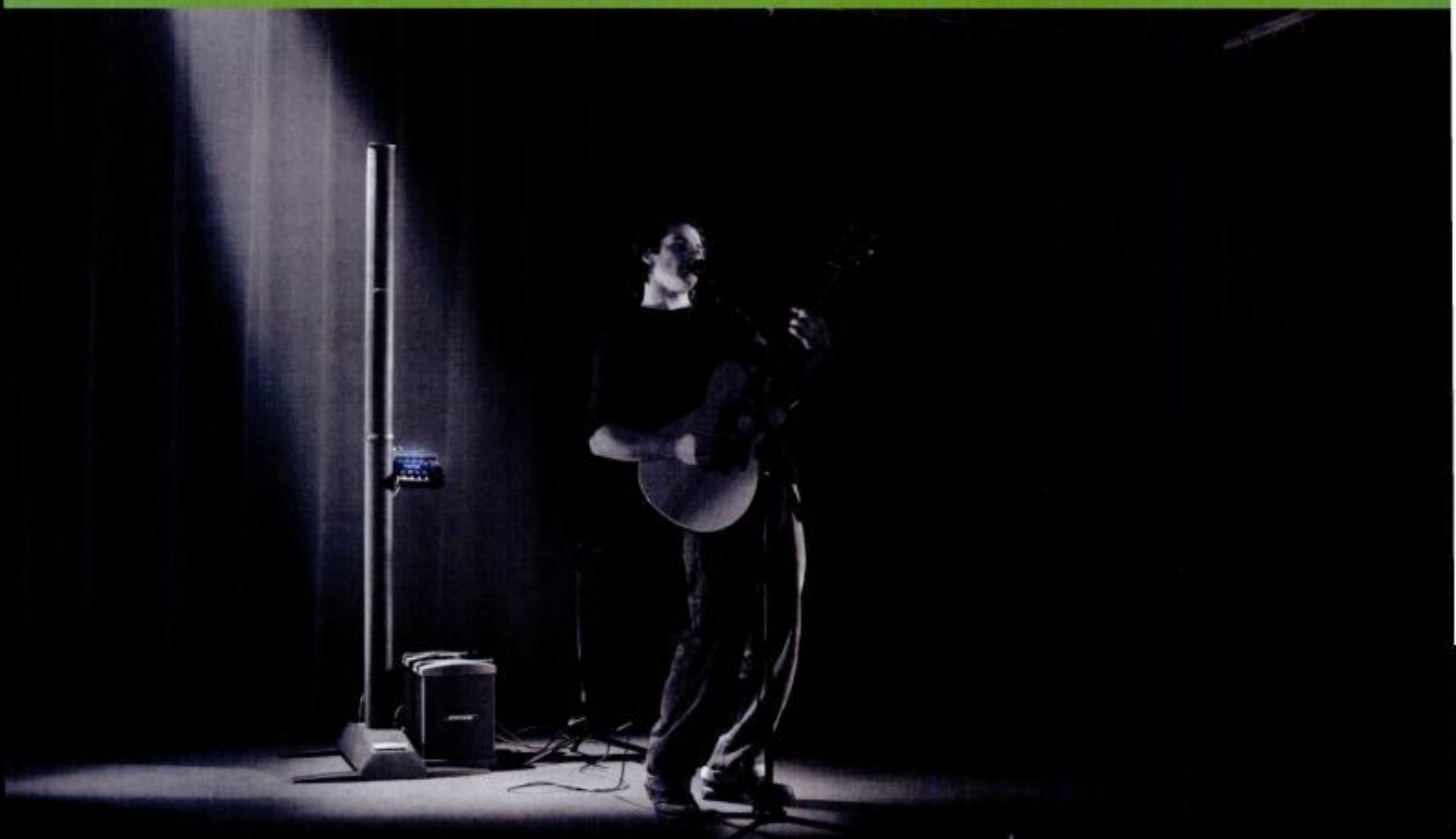
What is your favorite piece of gear?
It is my Paul Reed Smith guitar that I've had for a long time. It is a Custom 22 that I nicknamed "Bruce Lee" because I'm a huge Bruce Lee fan. I don't know exactly what's so special about the guitar. There's just something about the way it plays and feels. And though it is kind of beat up now, it still feels special.

Got any advice for young players?
I highly recommend that players start writing their own songs at an early age. I mean, it's cool to learn other people's songs, but you should do something original. It's important to create music rather than replicate it. ❐

JEFF KROLL/FI (LOWERY); JUSTIN BORUCKI (WILKINSON)

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PEDAL PUSHER

JOE SATRIANI LAUNCHES A NEW LINE OF VOX PEDALS. [By JOE BOSSO]

"THREE YEARS AGO, I found that I was spending too much time searching for the perfect effect pedals," says Joe Satriani. "A pedal should allow a player to be expressive, and I can't see limits being placed on expression."

Enter Mike Bradley, a product manager at Vox, who called Satriani and, quite coincidentally, asked the guitarist if he had ever thought of launching a line of effects. The two found they had many of the same ideas and decided to collaborate. Their first order of business was a distortion pedal. "A great distortion pedal is key to Joe's sound," Bradley explains. "He runs a distortion pedal into a clean amp—so you can see why having a great effect unit is most important to him."

Bradley and Satriani first nailed the fundamental distortion sound, then started tweaking. "Joe wanted the pedal to have more overall gain available to him. But he needed more volume, as well—that was something we had to fix."

At the same time, Satriani insisted that the pedal's overall operating noise was quiet. Says Bradley. "It took so many prototypes for us to get the balance exactly right."

One of Satriani's techniques involves rolling off his guitar's volume knob, which, according to Bradley, can create problems. "If you're using distortion and you work with your volume knobs a lot, you can lose a lot of your high-end tone. That was another improvement we made on the new pedal: now you can have your volume knob at any setting, and you'll get the full range of tones."

Once the fundamental issues had been solved, Bradley started to implement Joe's personal touches—like a second footswitch called Just More, which as the name implies, is an added boost. Another footswitch, called Pad, helps preserve the dynamics of the distortion when multiple effects are place in front of it.

When the pedal was finally complete, it needed a name, and Joe had one on the tip of his tongue: the Satchurator. "When we heard it, we didn't even have to think of a second choice," says Bradley.



"It's exactly the way I envisioned it."—*Joe Satriani*

The Satchurator is in stores now, and over the next couple of years Vox and Satriani will be rolling out additional units. Satch is elated with his maiden voyage into the effects world. "It's exactly the way I envisioned it," he says. "It looks great, and it's got all the design elements I could have wanted. But the bottom line is, it really delivers the goods." ❐

LOUD AND PROUD

MESA/BOOGIE'S NEW AMP ROOM PUMPS UP THE VOLUME IN NEW YORK CITY.

DEVOTEES OF THE legendary Mesa/Boogie crunch will soon be converging on New York City. The renowned California amp builder recently teamed up with the celebrated Rudy's Music Stop to announce the opening of Mesa/Boogie Manhattan. A "virtual store within a store," Mesa/Boogie Manhattan is being featured as the premier attraction of Rudy's new multi-line Guitar Amp Showroom.

The showroom features the Mesa/Boogie Guitar Amp Collection and the complete Rudy's Music Stop multi-line guitar amp collection. Located at 723 7th Avenue, it's just around the corner from the original Rudy's store on 48th Street in Manhattan. The room is staffed with dedicated Mesa Product Specialists and stocked with one of the world's finest selections of Mesa/Boogie guitar and bass products, including an assortment of exotic, custom leathers and radically figured "Private Reserve" hardwood finishes. For bassists, the Bass Amp Showroom is located in the original Rudy's Music Stop location.





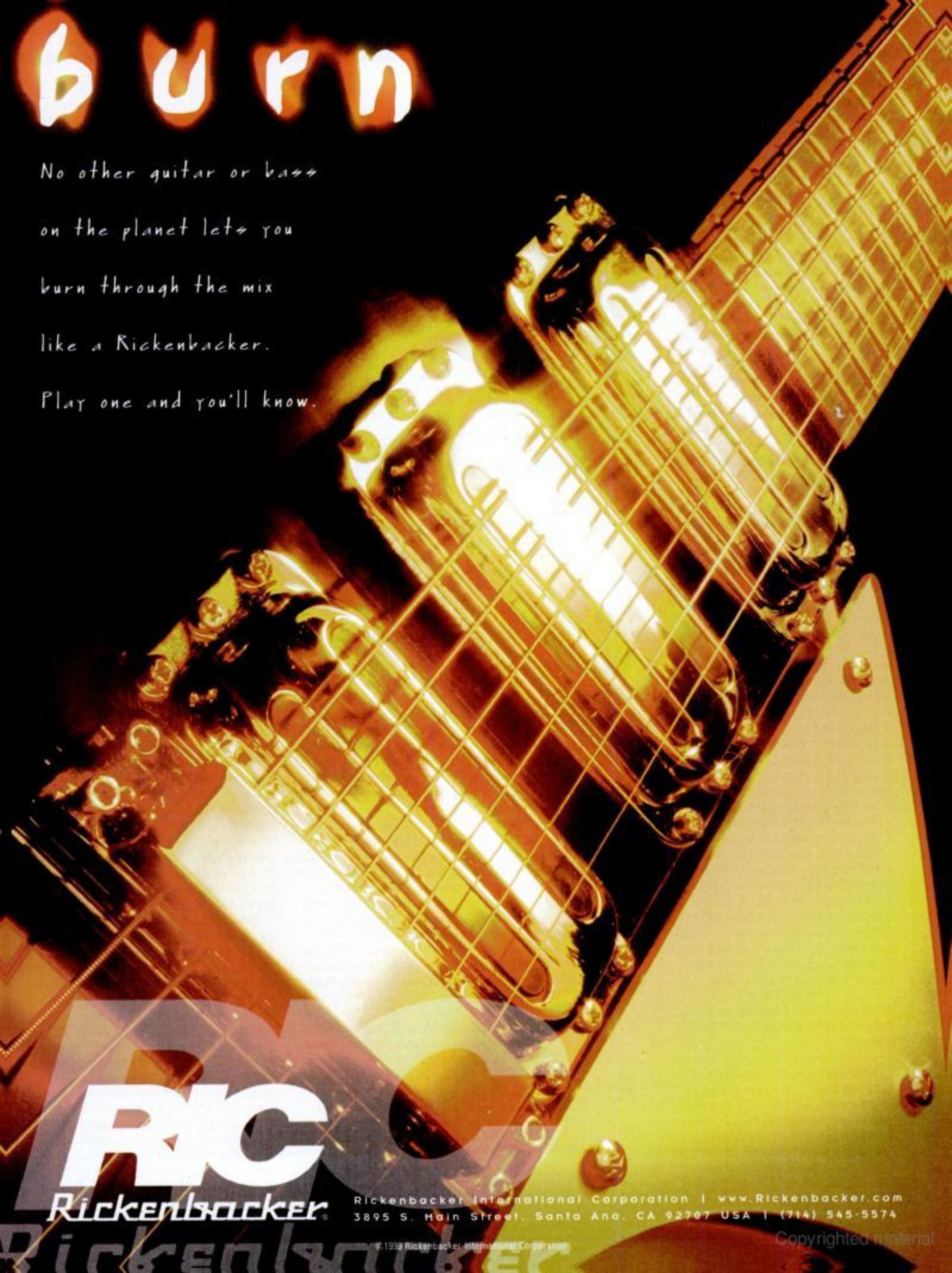
"We are extremely honored and blessed to be working with Rudy's Music Stop on this unique and innovative 'store–within-a store' concept," says Steve Mueller, sales director for Mesa/Boogie Ltd. "Mesa/Boogie Manhattan will provide customers with direct access to a Mesa/Boogie factory specialty store. It's truly a guitarist and bassist paradise that will allow players to make their buying decisions with total confidence as they directly compare tones, features and finishes."

To feast your eyes and ears on the sound that has powered everyone from Carlos Santana to James Hetfield to Prince, visit Rudy's Music Stop, or call at 212-391-1699. ❐

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STEVE HUNTER

HE'S PLAYED ON CLASSIC ALBUMS BY ALICE COOPER, LOU REED, AEROSMITH AND MANY OTHERS. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

Guitarist Steve Hunter is one of those "behind-the-scenes" guys who have helped make rock and roll history. He's almost certainly on some of your favorite records, although you may not know it. It was Hunter who played the solos on Aerosmith's album recording of "Train Kept A Rollin' " and all the guitars on Peter Gabriel's "Solsbury Hill." He's all over discs by Alice Cooper and Lou Reed and even lent a hand to David Lee Roth's solo career on the singer's album *A Little Ain't Enough*.

Hunter's most recent solo disc is the meditative, acoustic *Hymns for Guitar*, but he's also in the process of releasing a more upbeat set of tunes called *Short Stories*. He can also be seen on the forthcoming DVD capturing Lou Reed's 35th anniversary performance of *Berlin*, another classic disc that Steve played on back in the day.

★★★★★

How did you launch your session career?

—*Francis Soyer*

The first record I ever did was Mitch Ryder's *Detroit* in 1971. I'd been a big fan of Mitch's big hits in the Sixties [*"Devil with a Blue Dress On," "Jenny Take a Ride," "Sock It to Me Baby!"*], and I had a friend who was playing bass in a new band that Mitch was putting together. He and I were from the same small town, Decatur, Illinois. So he called me up and said, "Steve, you ought to audition for Mitch's band." I threw a guitar into my car and made the eight-hour drive from Decatur to Detroit.

The producer on that album was Bob Ezrin. And we hit it off very well. Bob brought me in on a lot of records he produced after that. Also, one of the tunes on Mitch's album was a cover of Lou Reed's song "Rock and Roll," and I did the arrangement for it. Lou heard it and liked the arrangement, so he contacted me to work on a record with him, which ended up being his [*1973*] *Berlin* album. So it all kind of fit into this chain.

★★★★★

What was it like working on Alice Cooper's 1973 *Billion Dollar Babies* album?

—*Iris Steensma*

That was the very next album I did with Bob Ezrin, right after the Mitch Ryder record. With Mitch I was part of the band, but this was my first time coming into a project as a session guy.

The first song I worked on was one called "Sick Things." I played some leads at the end of that song. I'm also



"I did a couple passes of lead on 'Train Kept A Rollin',' and that was it. I thought I was just warming up, but Jack said we were done."

on "Billion Dollar Babies," "Generation Landslide" and about four others. I played a pedal steel part in the middle of one song; I think it might have been "Elected." After that album I ended up working with Alice a lot, on *Welcome to My Nightmare, Alice Goes to Hell, Lace & Whiskey* and on lots of tours.

★★★★★

What's the story behind that instrumental intro to "Sweet Jane" on Lou Reed's live album, *Rock and Roll Animal*? Did you write that?

—*Harold Helman*

Yes, that was actually something I started fooling around with back when I was with Mitch Ryder back in '71. A little after that I played with [*soul group*] the Chambers Brothers for about four months, and we had a version of that piece that we did. But I never really thought much of it.

Then I was in rehearsals with Lou Reed's band for the tour we were going to do behind the *Berlin* album. We got a call from management saying that Lou would like it if we could jam on something before he came out onstage. We tried a few ideas and finally I pulled out this instrumental idea of mine that I'd almost forgotten. And when those guys played it, it sounded better than it ever had before.

★★★★★

How did you come to play the leads on Aerosmith's recording of "Train Kept A Rollin' "?

—*Paco Moreno*

I was sitting in the lobby of the New York Record Plant one day, taking a break from a session I was doing with Bob Ezrin. The door to Studio C opened and [*producer*] Jack Douglas stuck his head out. He saw me there and said, "You feel like playing?" I said, "Yeah, I'd rather play than sit here." So we grabbed this wonderful old tweed Fender Twin Reverb that the Record Plant had and went into Studio C. I did a couple passes of lead on "Train Kept A Rollin'," and that was it. I thought I was just warming up, but Jack said we were done. It was all pretty fast. I really didn't give it a lot of thought at the time.

★★★★★

How did you get to play all the guitar parts on Peter Gabriel's "Solsbury Hill"?

—*Bernie Lomax*

That was another Bob Ezrin production, which we did at his studio in Toronto. There were nine musicians on most of the basic tracks. Most of the time I was playing with Robert Fripp on those tracks. But I got to do all the guitars on "Solsbury Hill" because Robert had left the day before to return to the U.K. He had other obligations and his flight was booked.

★★★★★

What was it like working with Jason Becker on David Lee Roth's first solo album, *A Little Ain't Enough*?

—*Earl Keese*

It was great. Jason is one of my dearest friends. We met a little before making that album, again through Bob Ezrin, who called me up and said, "I've got this amazing guitar player who can play anything. But he wants to learn about the blues. Would you give him lessons?"

I was a little afraid we wouldn't get along. At the time Jason was 19, and I thought, Oh, he's going to be one of these shredder guys, not at all interested in what I do. And when he came over he played me some of the Cacophony stuff he'd done with Marty Freidman, and it was just unreal. I thought, What am I gonna teach this guy?

But I asked him, "Have you heard of Stevie Ray Vaughan?" And he said, "Oh yeah, that guy's amazing." I said, "Great. Do you want to hear where he got some of his stuff?" And that's how we started talking. Our friendship just grew. The lessons were still going on when Jason first became ill from ALS [*Lou Gehrig's Disease*]. One day he was limping and said he didn't know what was wrong.

He hadn't been diagnosed when we started work on *A Little Ain't Enough*. Some doctor had put him on B-12 shots, and I was the one who gave him the shots in the studio, 'cause I'd been trained as a medic in the army. But Jason's playing was in top form on that album. We had a blast making it. ❐

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NACHTMYSTIUM

ASSASSIN'S CREED [By BRAD ANGLE Photo by JIMMY HUBBARD]



Judd (right) with coguitarist Jeff Wilson

TWO MOST PEOPLE, the idea of mixing raw black metal with the epic classic rock of Pink Floyd is akin to sprinkling gunpowder on BBQ—which is to say, inflammatory. But in the hands of Blake Judd, the mastermind behind Chicago extreme metal four-piece Nachtmystium, this blend becomes potent and invigorating, and just may be the future of black metal.

"The name *Black Meddle* worked out as a convenient play on words," the guitarist and singer says of the title to his band's latest full-length, *Assassins: Black Meddle, Part 1* (Century Media). "It harkens to Floyd's [*1971 album*] *Meddle* as well as to our desire to meddle with the black metal formula."

Judd's classic rock indoctrination began at an early age through his parents' record collections ("I became *totally* obsessed with Floyd, Zeppelin and the Allman Brothers"), while his path to extreme metal came later as a teenage alternative-music fan. "I bought *Spin* magazine in 1996 because Trent Reznor was on the cover," he says. "But inside was a feature on Norwegian black metal featuring Emperor, Mayhem and Burzum. It completely changed my life and is exactly why I'm talking to *Guitar World* right now."

It wasn't long before Judd acquired a second-hand Ibanez and Crate amp and started creating music as Nachtmystium. After maturing through several traditional-sounding black metal releases, he began expanding Nachtmystium's sonic pallet with 2006's *Instinct: Decay*. "So much black metal is poorly recorded and thin sounding. I found that sometimes less distortion is actually better!" Judd says, with a laugh. "For the past couple of years, the main thing we've been after is that warm, natural tube guitar sound," which Judd achieves through his Gibson SG and Sunn Model T setup.

As richly psychedelic as it is pummeling, *Assassins*' tonal complexity, ambitiously experimental songs and top-notch production (thanks to Minsk bassist/keyboardist Sanford Parker) can incite prickly black metal purists and simultaneously engage the crossover heady metal crowd. But Judd says that, regardless of the response it provokes, Nachtmystium's evolving style is as central and inescapable to him as his very upbringing. "If you look at my personal life and what music has really moved me historically, it really makes perfect sense that *Assassins* sounds the way it does."❐

▶Go to MetalKult.com to watch an exclusive documentary of the making of *Assassins: Black Meddle, Part 1*!

AXOLOGY

- **GUITAR** Standard Gibson SG tuned to D
- **AMPS** Reissue Sunn Model T, Emperor 6x12 cabinet with vintage Celestion speakers
- **EFFECTS** DigiTech DigiDelay, Moogerfooger MF-104Z analog delay, Boss TU-2 chromatic tuner, Dunlop Cry Baby wah
- **STRINGS** D'Addario .012s

INTRODUCING



ASCEND

ALBUM *Ample Fire Within* (Southern Lord)

THE SOUND Heavy, heady drone

HISTORY A collaboration between Sunn O))) guitarist Greg Anderson and Eagle Twin's Gentry Densley, this debut album possesses the subsonic qualities of Anderson's main outfit, while it introduces Densley's gravelly Tom Waits–like vocal stylings. Add plodding drums, trombone, organ, Wurlitzer and more riffs than you can shake a spliff at, and you've got yourself some dark, sophisticated doom.

TALKBOX "We were extremely fortunate to have a lot of help from our friends with this recording," says Anderson. "On 'VOG' we were blessed to have none other than Soundgarden's Kim Thayil put down some incredible lead work!"



PAPER RIVAL

ALBUM *Dialog* (Photo Finish Records)

THE SOUND Indie guitar pop

HISTORY Since forming in Nashville in 2005, this four-piece has been steadily gaining momentum through touring and the release of its *Thieves* and self-titled EPs. On PR's full-length debut, *Dialog*, guitarists Patrick Damphier and Brent Coleman create the kind of acoustic and electric lines that will appeal to fans of Elliott Smith and Iron and Wine.

TALKBOX "I guess we're control freaks," says Damphier, who also produced *Dialog*. "But I think handling everything ourselves has freed us to be a lot more comfortable and loose in the studio."

KEVIN KNIGHT (PAPER RIVAL)

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Find more information about Joe Satriani and the products he is using at www.dimarzio.com/site/#/players. Photo Copyright © 2008 Larry DiMarzio. All rights reserved.
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ERIC PETERSON

OF TESTAMENT

THE PEARL ROOM • MAY 3, 2008 • MOKENA, IL

[*Interview and photo by* **NICK BOWCOTT**]







1. DUNLOP DIMEBAG CRY BABY FROM HELL "This pedal works out really well for me. It has five switchable sweep settings on it, and I use the second from the top, which has a lower, deeper-sounding sweep. I use a wah pedal differently from most people: a lot of players use them on leads, but I use mine on open chords to create an effect almost like phase."

2. BOSS TU-2 CHROMATIC TUNER "I use this for tuning and also as a mute. It's great to have onstage, because it allows me to tune up silently while Chuck [*Billy, vocals*] is talking to the audience. He usually doesn't give me much time, but I'm pretty quick at it. It also serves as a mute switch for times when I need one."

3. MXR STEREO CHORUS "This is a great chorus, one of the better ones I've tried. It's has treble, mid and bass controls, which help out a lot. I use it on all the clean stuff."

4. MXR EVH FLANGER "It's a really nice pedal. I use it on some of my rhythm parts, especially on the new record. I put it on the standard setting—the same one Eddie Van Halen uses for 'Unchained'—and that works out really well. I like to throw it in every now and then for 'galloping' rhythms."

5. MARSHALL JVM FOOTSWITCH "I use this to switch between clean and dirty sounds on my Marshall JVM210H head. The clean channel works well, and the crunchy tone on that amp is really good; I don't need to use any distortion or EQ pedals with it. Plus, it's sturdy, which you need when you're on the road."

6. "OVER THE WALL" "We chose to open with this because it's a classic. Playing live is kind of like reading a story to someone: you want to capture the listener with the very first sentence. 'Over the Wall' does that, and it delivers everything about Testament that's cool. Plus, the main riff chugs away like a freight train."

7. "INTO THE PIT" "This hits 'em right over the head, and by this time we've got the audience in our hands. We've made a lot of mistakes by opening up with the wrong songs, but by trial and error we've learned what works best."

8. "APOCALYPTIC CITY" "This is one we haven't played in a long time. It's got a lot of really cool riffing in it and a good catchy chorus where the crowd can sing along."

9. "PRACTICE WHAT YOU PREACH" "This is just a great concert song. It's got that 'rock and roll' feel to it, but we play it in a very crunchy way. It's very basic—it's kind of like our AC/DC track."

10. "LOW" "This is where we change tunings and go down to C♯. It's got four main riffs in it, and they're all very distinctive."

11. "HENCHMEN" "This is a new song, but it seems to work really well live, just like our old stuff."

12. "ALONE IN THE DARK" "It's another classic Testament song, and what's cool about it is that it switches keys to A. We break the middle chorus down to where we get the crowd singing along. We pretty much win with that song."

13. "DISCIPLES OF THE WATCH" "We always close with this. People expect it because we've been doing it for around 20 years! It's a lot of fun to play."

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HELL ON WHEELS

By Jeff Kitts † Photos by Jeremy Harris

The triumphs and tragedies of Jeff Becerra, frontman for underground metal legends Possessed and originator of the term "death metal."

THE NAME JEFF BECERRA DOESN'T MEAN a heck of a lot to the mainstream metal world, but to fans of early Eighties underground thrash and death metal, he is held in the same high regard as Death's Chuck Schuldiner, Venom's Cronos and Celtic Frost's Thomas Gabriel Fischer. From 1983 to 1989, Becerra served as frontman and bassist for San Francisco death metal legends Possessed. Some 20 years later, his six-year tenure has proven to be one of the most influential periods in the history of extreme music. Not only did Jeff coin the phrase "death metal" with Possessed's 1984 demo of the same name (an "obvious marketing ploy," he jokes today) but his guttural, growling vocals became the de facto standard for death metal singers across the globe and a style that is still widely practiced to this day.

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Becerra at his home in Vallejo, California, January 2008

"He invented death metal vocals," says Exodus guitarist Gary Holt, who spent his formative years in and around the same Bay Area thrash metal scene as Becerra. "Any band, from Morbid Angel to Cannibal Corpse, owes a huge debt to Jeff's vocal style."

The classic Possessed quartet was a gang of high schoolers that included guitarist Larry Lalonde, who went on to play with Primus. Though that lineup has not been active since 1989, the band's influence has extended far beyond the American underground, to the outer reaches of the extreme metal community. "Possessed was an incredibly important band for us," says Demonaz, guitarist for Norwegian black metal kings Immortal. "Jeff's lyrics were a great influence on me, and musically, Possessed were just wicked, satanic, blasphemous and magical at the same time."

Certainly, there is no shortage of adjectives with which to describe Jeff Becerra and Possessed, and unfortunately, "tragic" would be at the top of the list. In 1989, shortly after the band's dissolution, Becerra was gunned down during a mugging, leaving the death metal innovator paralyzed from the chest down.

"One minute I was this great guy, handsome, had lots of girls and everything I wanted, and the next minute I'm paralyzed," says Becerra, who is now 40. "I lost my house, my career, my ability to work—everything. But when something like that happens, you have to do some soul searching and find that thing inside you that makes you keep going."

It would be an understatement to say that Becerra, despite being bound to a wheelchair, has "kept going." In the years since the shooting, he continued to dabble in music on a small scale while focusing his attention on graduating with honors from college, finding steady work at a hospital, staying married for 10 years and helping raise his two children: a girl, Sonny, four, and a boy, Jeff Jr., seven.

For upcoming tour dates or to contact Jeff Becerra, visit www.myspace.com/jeffbecerra.

"Luckily for me, some criminals don't know how to clean their automatic weapons."

To top it off, the San Pablo, California, native is performing again as Possessed (he is the only original member), with Sadistic Intent as his backing band. From small club gigs throughout the country to major European festivals like Germany's Wacken Open Air in 2007, Becerra, despite his inability to walk, is once again enjoying the adrenaline rush of being onstage.

"Even when I was 12 years old playing at some keg party, I loved the feeling of getting offstage and having people come up to me and tell me how good it was. You're like a hero for a minute, and I was addicted to that from day one."

Guitar World recently spoke with Jeff Becerra about his early days in the San Francisco metal scene, his battle with drugs and alcohol, the shooting that left him paralyzed and his daring attempts to once again take center stage.

GUITAR WORLD Possessed were already in existence when you joined in 1983. How did you get into the band?

JEFF BECERRA I got kicked out of Blizzard, another band I was in, because those guys were all dropping acid and wanting to play, like, Grateful Dead hippie shit, and I wanted to play, like, Motörhead and Exodus and stuff. I was getting no respect in the band, and they just kicked me out. I was really disgruntled and didn't know if I wanted to be in a band again. One day I was in school with my girlfriend, Pam, and these two longhairs came walking up to me. I thought I was gonna get my ass kicked, because my girlfriend was fine, but they came up to me and said, "Are you Jeff Becerra? We hear you play bass," and a wave of relief came over me. It was Mike Torrao [*guitars*] and Mike Sus [*drums*] from Possessed, and they asked if I wanted to try out. Then they told me that they needed a singer, too, because the original singer, Barry, killed himself over a girl. And I told them I couldn't really sing, and they said that was okay, they just wanted me to growl. So I became the singer and bass player in Possessed, and that just felt like home to me, because the music was so raw and I got to growl like Lemmy Kilmister.

GW How well did you get along with your Possessed bandmates?

BECERRA Not great, though when Larry Lalonde joined the band, he and I became good friends. Mike Torrao was kind of like a slave driver—a micromanager. He could treat you like shit, but you kinda liked it in a way because you just wanted to be in the band. He would always let you know where you were in the pecking order. He had his own ideas how he wanted everything to go, and the rest of us would have to fight to get our ideas in there. But it was cool, because it was kind of a competition, and everybody wanted to find themselves and stand out. We'd hang out on weekends and drink some beers, and I still consider him a brother, even though I haven't talked to him for years and years.

GW You were just 16 when Possessed recorded its debut album, *Seven Churches*.



Possessed in the early Eighties: Lalonde, Sus, Becerra and Torrao

HARALD O.

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JOE SATRIANI

US TOUR '08

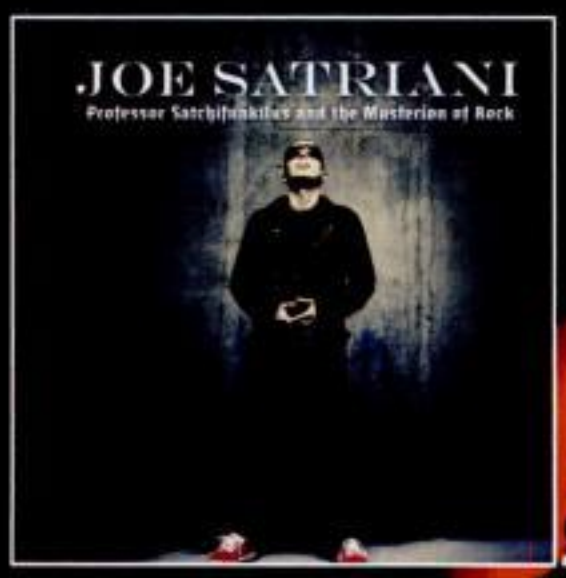
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25 - Durham, NC
26 - Atlanta, GA
29 - Clearwater, FL
30 - Miami, FL
31 - Lake Buena Vista, FL

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3 - New Orleans, LA
4 - Houston, TX
5 - Austin, TX
6 - Dallas, TX
7 - El Paso, TX
8 - Albuquerque, NM
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A teenage Becerra during an early Possessed photo shoot in San Francisco

BECERRA We had never been to a big studio, so it was neat to be in a professional studio, and we took it seriously. It just came out so much better than it sounded in the garage. [*laughs*] I started experimenting with speed during the recording of *Seven Churches*, and that, of course, helped us stay up all night working on the tracks and keeping things real fast. [*laughs*] But I was really proud of *Seven Churches*. Not to sound full of myself, but I knew that it was something that had never been done before. At the time, it was the heaviest shit I ever heard.

GW Possessed's second album, *Beyond the Gates*, wasn't received with the same enthusiasm as *Seven Churches*.

BECERRA *Beyond the Gates* is one of my favorite records, actually. We were trying to put a bit of a more commercial spin on our music to make it a little more palatable. I mean, at that time, the PMRC [*Parents Music Resource Center, which initiated parental-warning labels on records*] was around, and the upside-down cross on the cover of *Seven Churches* pretty much got us banned from every major record store, so we wanted to get away from that. We really had dreams of being a big band, so it made sense to us to make *Beyond the Gates* a more commercial-sounding record and have the cover not be offensive.

GW How were you guys getting along?

BECERRA We were slowly disintegrating. And by the time we did the *Eyes of Horror* EP in '87, we really weren't getting along at all. I loved touring and playing, and so did Larry, but Mike Torrao and Mike Sus were just grumble bunnies...like it was really putting them out to be in a band. I was just living the rock and roll lifestyle, and I loved it, but those guys had other priorities. I just couldn't understand why those guys didn't want to be in a satanic death metal band for the rest of their lives. [*laughs*]

GW How did Joe Satriani come to produce *The Eyes of Horror*?

BECERRA Joe was Larry's guitar teacher at the time. Anybody could go take lessons from Joe for $20 a half hour. Larry just asked him to produce the record, and he said yes. Kirk Hammett was taking lessons from Joe too, and when Larry took lessons from Joe, he just got better than everyone. That record sounds great because Larry was just blowing up as a player.



GW Soon afterward, Possessed fell apart.

BECERRA I barely even saw the guys in the studio at the same time during *The Eyes of Horror*. We were barely talking to each other then. And when Larry quit to join Blind Illusion [*with Les Claypool*] and, later, Primus, Mike and Mike just didn't even feel like getting a new guitarist. I wanted to keep going, but that was it. I feel like we pretty much said everything we had to say as a band, and I wanted to go to college and have a family and do other things. The truth is, if I woke up today at 40 years old and realized that all I had ever done was play satanic death metal, I'd probably shoot myself. I'm glad I went to college and that I was married for 10 years and that I have two beautiful children. I'm glad I got to do all that.

I was really doing a lot of drugs and alcohol by the time Possessed ended, and that was really fucking me up, even though I didn't know it. And the guys were sick of me at that point. To this day, Mike Torrao doesn't even return my calls.

GW Let's talk about the 1989 shooting that left you paralyzed.

BECERRA I had worked, like, a 13-hour shift, and on the way home I stopped by a liquor store in the Bay Area to buy a pack of Camels. On the way out these guys came up to me and said, "Gimme all your money," and of course I said, "Fuck you," even though I had $1,300 in my back pocket. So they searched me, took my money and my cigarettes, and one guy shot me in the chest with a nine-millimeter. And the other gunman was around 15 feet away from me with a .22 pointed at my head, and when the first guy fired it must've scared the second guy because he fired too. I put my hand up as I was going down, and the second bullet clipped the top of my ring finger off. But at least it didn't hit me in the head. So I was on the ground, and the first guy put the gun to my head and pulled the trigger, and the gun jammed. Luckily for me, some criminals don't know how to clean their automatic weapons.

I just knew I was paralyzed while I was lying there, but I knew I was going to live. The first bullet went into my chest about six inches above the nipple, went through the lung and stuck on the inside of my spine, so basically I can't move from the nipples down. The second bullet partially took off the tip of my ring finger and shredded the knuckle, and they put a steel rod in my finger almost down to my wrist that held my finger together. The finger actually hurt a hell of a lot more than the chest, if you can believe that.

GW How do you cope with waking up the hospital and realizing you're paralyzed?

BECERRA I knew I'd never walk again, but I was so arrogant and positive about it—like, Whatever, I'll make do. Everybody else, like



Larry Lalonde (left) and Becerra onstage at CBGB in New York City, February 8, 1987

HARALD O. (TOP); FRANK WHITE (BOTTOM)

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my mom and dad, seemed to take it a whole lot harder than I did. But it never occurred to me to just give up. You know the saying, "Get busy living, or get busy dying"? Some people who go through that can't handle it, but that's not me.

And it *was* tragic. I stayed in a rescue mission for a few months, because I had nowhere to go after I got out of the hospital. I ate baloney sandwiches and saved up enough welfare to get a little shithole pad, and once I was in that pad, I was all alone. People stopped calling and coming around. I didn't see my friends or my family, and I just started hanging around with drug addicts because they didn't give a shit. So I did drugs for four years, basically trying to kill myself with drugs and alcohol.

GW Why, after the shooting, didn't you move in with your parents?

BECERRA I did for a short while, but I was still selling and doing so many drugs, and my parents had to call the cops a bunch of times. I wanted to be the biggest drug dealer in the world back then. So they just kicked me out, and with good reason. I wouldn't be able to take someone living in the house like that either, just some monster living in the back room.

People like to think I grew up in some hardcore situation, but I didn't. I really had a perfect childhood. My parents were really influential in terms of me getting into music. My dad's Mexican, and my mom is Swedish, and they were like hippies who didn't do drugs...just really cool people; very loving. My mom was a violinist in a symphony, and my dad played rockabilly—he was like the Mexican Elvis. He had an incredible vinyl collection, and that really got me into music. There was always a piano or violin around that somebody would play, or music on the stereo. And we'd watch all the variety shows growing up, so there was always music happening around the house.

GW How did you finally get clean?

BECERRA This will sound like one of those stories that everybody tells, but one day I had a fifth of Kessler whiskey. The sun just broke through the clouds, and I smashed the bottle in the middle of the street and called my dad and told him I wanted to stay with them until I could get clean. So I did that and checked myself into a 44-day drug rehabilitation, and when I came out I rolled down to the local college, Contra Costa, and signed up. And they waived my tuition and gave me free books because I was disabled and on welfare. I made straight *A*s all the way through college—Alpha Gamma Sigma honor society and all that. Then I went on to San Francisco State University and became president of my class. I just found my niche in school, I guess.

GW You were gone from the music scene for 18 years or so. What got you to come back?

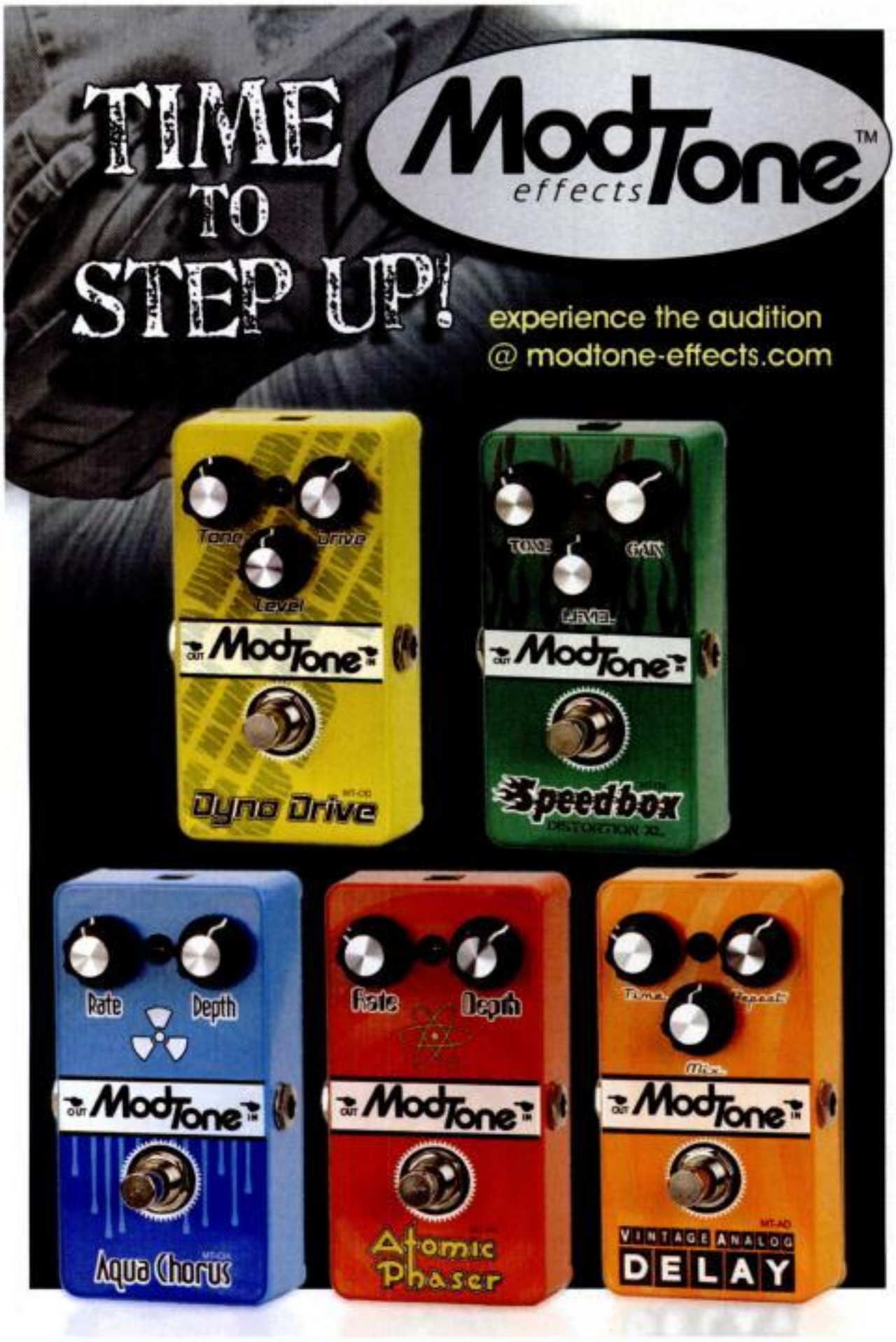
BECERRA I started a few bands that went nowhere, and then in 2002 this band Sadistic Intent called and asked if I wanted to do a cameo on their version of the Possessed song "The Exorcist," which they were doing for a Possessed tribute record. I said, "Hell yeah!" So me and my ex-wife, Sheila, drove down to L.A., and it was a real fun trip. I went into the studio with those guys, and it was awesome. We just partied so hard, and the song came out great.

I stayed friends with the guys in Sadistic after that, because they were really big fans of Possessed, and at one point they asked if I wanted to do a 12-song live set. And I was just like, "Oh man, I don't even know if I could play live anymore. I'm old now, I'm workin with one and a half lungs..." But they kept asking and asking, and then asked if I would do just one song with them at a show in Hollywood, and I was like, "All right." I did the show, and I don't even know if people knew who I was, but those guys really helped me get through it and put up with all my bullshit. And then they asked me to do a three-song set at another gig.

So when the gig at the Wacken festival in Germany came up, I was real nervous about it. I didn't know if I was ready to get back into the life. But the show was amazing, and it was a great way for me to get back into the scene. Still, I was terrified. It was really emotional for me to be back out there, and I was hoping that people wouldn't look at the chair and see "poor Jeff." I just didn't want to make a fool of myself and of the Possessed name. I didn't want to lose the only thing I ever was, you know?

GW What's it like to travel while in a wheelchair?

BECERRA It's not that big a deal. As long as I have some help, I love to do it. And a lot of it is your attitude: you can't overthink it; you just have to do it. It's no harder than anything else, you know? But I have to be careful. The last two times I went on tour, I had to go to the hospital for exhaustion afterward. I have to watch my diet and stuff, and half the time I feel like shit anyway. But it's all worth it once I get out onstage.



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— THE —
BEAT GOES ON

Bo Diddley

CHANGED ROCK AND ROLL WITH A PRIMAL RHYTHM THAT WILL FOREVER BEAR HIS NAME.

by Alan di Perna

ROCK AND ROLL lost one of its greatest originators, primordial architects and all-around wildest performers on June 2 of this year, when Bo Diddley succumbed to heart failure at age 79 in his Archer, Florida, home. His Fifties recordings for Chess Records' Checker label helped ignite the original rock and roll revolution, and his influence has been profoundly felt by every subsequent rock generation.

"It's a good day, because I've walked on the planet at the same time as Bo Diddley," Billy Gibbons said on hearing of Bo's passing. The ZZ Top guitarist is just one of many rock guitarists who took a major cue from Bo Diddley's unique style. "The simple and humorous artistry that accompanied the creation we all know as 'the Bo Diddley beat' is a resounding testament to someone who knew how to touch us in a rock and roll way. Many times Bo made a point to say, 'I'll always be around.' And we know he will."

The musical and sociological phenomenon known as rock and roll burst from two great rhythmic wellsprings. One was the amped-up 12-bar shuffle: Forties R&B gone hog wild and driven right off the road by Chuck Berry and Little Richard. The other was something even more primal, darker, deeper and dangerous sounding. The throbbing Bo Diddley beat has always seemed timeless: an orgiastic pulse, an inextinguishable life force that leads back to humankind's earliest roots on the African continent.

So it is fitting that the man the world knew as Bo Diddley was born Ellas Otha Bates in the deep South—McComb, Mississippi, to be exact, about 15 miles from the Louisiana border. In later life, Bo sometimes boasted that many of his relatives came from the Louisiana territory around New Orleans, that great source of Creole culture and the only American locale where enslaved Africans were allowed to keep their drums and thus preserve their native rhythms.

The child destined to reinvigorate those rhythms as rock and roll was mainly raised by his mother's cousin, Gussie McDaniel, who changed his name to Ellas McDaniel and brought him to Chicago when he was 6.

Young Ellas started out on violin but soon switched to guitar. By some accounts, he became fascinated by the instrument after hearing the great bluesman John Lee Hooker, another deeply elemental player who could work endless rhythmic voodoo out of a single root chord.

While Ellas was attending Foster Vocational School he built his own electric guitar, taking a Gretsch neck and electronics and fitting them onto a rectangular, cigar box–shaped body that would become one of Bo Diddley's iconic trademarks. Like the man's music, the simple shape was like a minimalist art statement—the guitar distilled down to its most essential geometry.

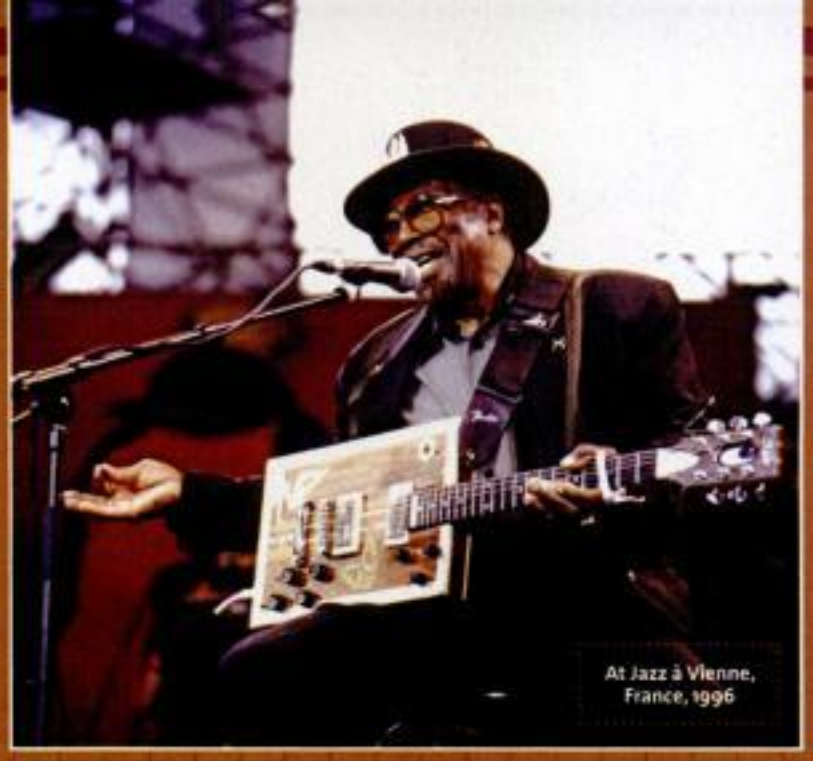
His other great trademark was of course his name, acquired in 1955 when he released his first recording, "Bo Diddley." There are varying accounts as to origin of this *nom du disque*. Billy Boy Arnold, Bo's harmonica player at the time, claims to have made it up, but most people associate it with the diddley bow, a simple homemade instrument consisting of a piece of wire stretched between two nails on a board. Many of the legendary bluesmen, too impoverished in their youth to afford a guitar, claimed to have taken their first musical steps on such an instrument.

True or not, there's a kind of poetic justice in this attribution, since the beat unleashed on that momentous first single is very much a diddley bow rhythm: vigorous syncopations on a simple tonic base. It's similar to the Afro Cuban *clave* rhythm and thigh-slapping street beat called hambone. Bo said he picked up the distinctive rhythmic pattern in an African American church. The Bo Diddley beat is all of these things and more: an essential rhythm of the African Diaspora, and Bo articulated it that way on his discs. The instrumentation on "Bo Diddley" and follow-up classics like "Pretty Thing," "Hey Bo Diddley" and "Mona" is tribal in its simplicity. Drummer Clifton James sticks mainly to the toms, eschewing the more European military tonality of the snare drum. And a key member of Bo's lineup was maracas player Jerome Green, a guy shaking hollow gourds filled with beads, which is about as tribal as it gets.

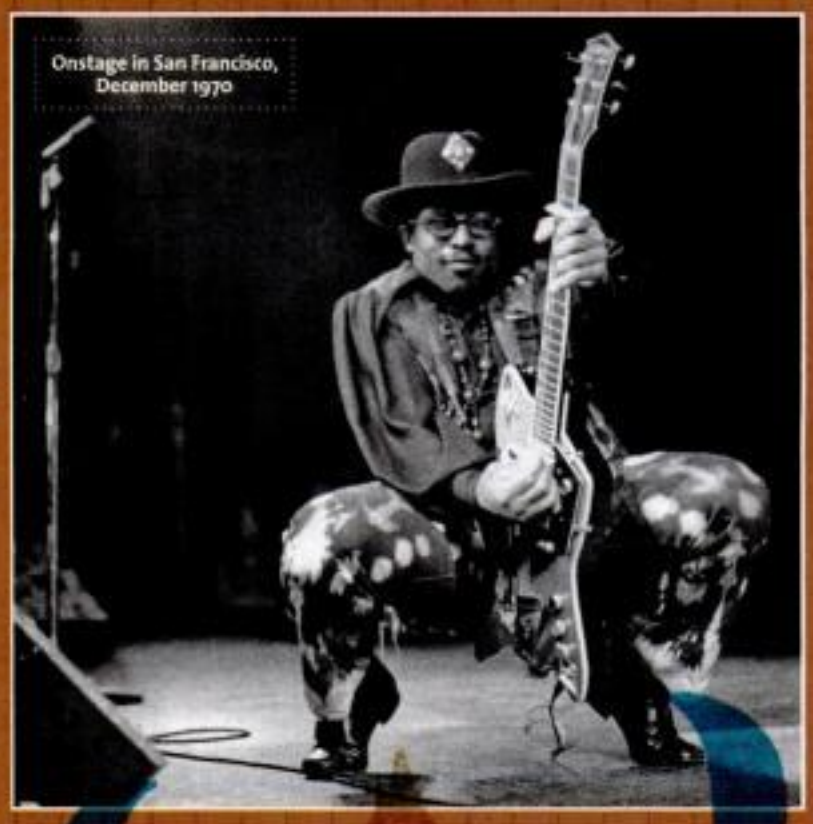
Bo Diddley's unique contribution to this rhythmic heritage was to *electrify* it. The electric Spanish guitar had come along in the Twenties as a jazz instrument. But Bo liberated it from the dense jazz chord clusters that never sounded so great once those early electrics started distorting. Rather than fighting distortion, Bo was one of the first guitarists who figured out how to use it to great musical advantage, via simple chord progressions and voicings. Many times his guitar was tuned to an open E chord, which he'd barre as needed with one finger.

Along with distortion, Bo Diddley was one of the first electric guitarists to exploit the rhythmic potential of tremolo. He claimed to have made his first tremolo unit by himself, out of automobile parts and a clock spring. The pulsating tremolo on Bo Diddley's classic recordings drifts in and out sync with the main beat, creating hypnotic polyrhythms. Bo's other trick was that he didn't use a bass guitar or bass fiddle on many of his sessions. This simplified lineup did much to liberate the rhythmic interplay between the guitar and drums. This freedom was later taken up by later great bass-less rock and roll bands like the Cramps, Flat Duo Jets, Yeah Yeah Yeahs and White Stripes.

Bo's rhythmic savvy was matched by a colorful and clever knack for lyrics. The badass protagonist of "Who Do You Love?" "walks 47 miles of barbed wire, has a cobra snake for neck tie" plus "a house made out


At Jazz à Vienne, France, 1996


With his band in the early Sixties, featuring Norma-Jean Wofford (a.k.a. "the Duchess") on second guitar


Onstage in San Francisco, December 1970

"Many times Bo made a point to say, 'I'll always be around.' And we know he will."
—BILLY GIBBONS

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of rattlesnake hide with a chimney made of a human skull." Bo Diddley's imagery came from sources as diverse as nursery rhymes and street slang. One of his best-selling singles, "Say Man," drew from the African-American oral tradition called "the dozens," a kind of playfully ritualized trading of imaginative insults that was a major source for both early blues and more recent hip-hop.



Bo Diddley possessed one of those highly active minds that was always tinkering with something—words, beats or music gear. In 1958, he went to Gretsch and asked them to build him a better version of his homemade rectangular guitar. Gretsch responded with the limited-edition Big B model and the curvy Jupiter Thunderbird, which Billy Gibbons revived years later as the Billy Bo Gretsch. Gibbons also got the idea for ZZ Top's famous furry guitars from the cover of Diddley's 1961 album, *Bo Diddley Is a Lover*.

The sacred rock and roll combination of wild guitars and pretty girls also traces back to Bo Diddley, who in the late Fifties started performing with a female co-guitarist. Peggy Jones, a.k.a. "Lady Bo" was the first to fill this role, but her successor Norma-Jean Wofford, a.k.a. "the Duchess," is perhaps better known. These were some of the earliest female musicians in rock.

Bo himself was a distinctive performer: a stocky black man with thick-rimmed eyeglasses, a bowtie and plaid jacket, wiggling his knees and rearing up on his toes while furiously down-stroking his cigar box guitar. It was a little too "outside" for some of the Fifties record buying public. Or maybe Bo was just too "black" for mainstream American culture of the time. Whatever the reason, he often felt that he never received all the credit he deserved.

But his fellow musicians took notice right from the start. Early on, Buddy Holly copped the Bo Diddley beat in his song "Not Fade Away," as did Johnny Otis in his tune, "Willie and the Hand Jive," later covered by Eric Clapton. The Bo Diddley influence can be felt on tracks as diverse as the Who's "Magic Bus" and the Smiths "How Soon Is Now."

But musicians weren't the only ones influenced by Bo Diddley. Guitar manufacturer Hartley Peavey credits Bo as the inspiration for his Peavey Electronics empire. "In 1957 I went to a Bo Diddley concert in Laurel, Mississippi," Peavey recalls. "And from then on I wanted to be a guitar player. I begged my father to give me an electric guitar but got nowhere with the request. So I ended up modifying a classical guitar for steel strings and building my own pickup. And I built an amplifier out of junk parts. I'd decided I wanted a big amp with four 12-inch speakers in it, like Bo's."

Bo Diddley first toured England in 1963 and was a huge influence on the British Invasion. The Rolling Stones covered "Mona" and the Yardbirds had a massive hit with Bo's "I'm a Man." Jeff Beck's double-time outro solo on the Yardbirds track culminates in some rhythmic scratching that surely derives from Bo.

Down through the years, rock musicians never forgot Bo Diddley. Players as diverse as Leslie West, Albert Lee, Alvin Lee, Roger McGuinn, Joe Cocker and Billy Joel turned out to perform on Bo's 1976 *20th Anniversary* album. In 1979, the Clash tapped Bo Diddley to open for them on their first American tour. The Rolling Stones' Ron Wood toured with Bo Diddley in the Eighties under the sobriquet "the Gunslingers." And in 1987 Bo Diddley was inducted into the Rock and Roll Hall of Fame by his longtime admirer, Billy Gibbons.

Bo Diddley's 1996 studio album, *A Man Amongst Men*, would prove to be his last, although nobody knew it at the time. It is a fittingly solid sendoff, with guest spots from Wood, Keith Richards, Jimmy Vaughan and Richie Sambora, among other guitar luminaries. But Bo's health began to decline in his later years. He became diabetic and in May 2007 suffered a stroke, followed by a heart attack that August. When he passed away in June, he was at home, peaceful and surrounded by many of his family members.

The extended family of rock and roll will also mourn him. Every one of us who has ever found an identity, a paycheck, some solace or a source of joy and strength in rock and roll music owes a huge debt of gratitude to Bo Diddley.

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THE FUTURE OF HOPE

AS rivers rise and civilizations fall,

Slipknot

guitarists Jim Root and Mick Thomson
find a patch of dry land and talk
about their group's apocalyptic new release,

All Hope Is Gone.

BY CHRIS GILL » PHOTOGRAPHS BY DALE MAY



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Many Midwesterners refer to their homeland as "God's country," but lately God has seemed intent on repossessing His property. This past June, tornadoes, thunderstorms and floods swept across America's heartland, wreaking nonstop havoc on any shred of civilization unfortunate to lie in the path of destruction. Nowhere was the devastation more evident than in Iowa, where extreme flooding affected Sioux City and Cedar Rapids. In the center of it all, Iowa's capital city of Des Moines (French for "the monks") looked as if it had been sliced in two by the swelling Des Moines River, which threatened to spill over its banks the moment the clouds opened up once again...

Such is the scene as I make my appointed interview with Slipknot, the Iowa-based group that evangelical Christian ministers love to hate. Those ministers would probably argue that sinners like Slipknot brought the wrath of God upon this land, but as I arrive at the height of the flooding, all nine members of the band are dry, unscathed and enjoying a little relaxation after completing their fourth album, *All Hope Is Gone*, due out August 26. Slipknot have been on home turf since November, when they started work on the album, which was recorded at an actual farm—Matt Sepanic's Sound Farm Studios—in rural Iowa. It's hard to imagine Slipknot's unique brand of aggressive, apocalyptic metal being spawned in such an idyllic environment, but it's an appropriate anomaly for a band that never really conformed to normal expectations from the beginning.

All Hope Is Gone is full of aberrations and surprises, most notably the presence of copious amounts of bona fide shred guitar solos. Thrash metal songs like "Gematria," "Vendetta" and the album's magnum opus title track burn with swept arpeggios and killer displays of technique that Slipknot guitarists Jim Root and Mick Thomson always warned us about but rarely ever revealed, like the identities they hide behind their macabre masks. The band also displays a mellower side on the slow(er) burn of songs like "Gehenna" and the acoustic-guitar driven "Snuff," which still manage to maintain the band's intensity while taking the mayhem down a notch.

"I DON'T WANT TO MAKE ANOTHER ALBUM THE WAY WE MADE THIS ONE; I JUST DON'T THINK IT'S A GOOD WAY TO MAKE A RECORD."

—*Jim Root*

From beginning to end, *All Hope Is Gone* is an apocalyptic album and, in that respect, a suitable soundtrack for the inhumanity of our times. That thought first occurs to me the day before the interview while en route to Iowa. With the riff of the album's first single, "Psychosocial," ringing in my ears, I race through Detroit Metropolitan Airport with only 10 minutes to catch my connecting flight to Des Moines. When a Mike Ditka lookalike blocks my path, calling me an asshole as I squeeze past him up the escalator, I deflate his face like a sack of Stay Puft marshmallows, bloodying his nose. This act earns me a few hours in the Wayne County gray-bar hotel, but somehow it seems like the only logical way to behave in a world where common courtesy died along with Emily Post.

While Slipknot are unaffected by the destruction going on around them, they have sensed the presence of impending doom for quite some time. Reflecting on the album's title, Thomson says, "If we're looking at end times, let's do the earth a favor and let the bombs fall. Wipe it all away and start fresh. We're a failed experiment, and we really fucked up. There's some great, beautiful shit in the world, but the ugliness overtakes the beauty. The best people on earth don't deserve to be wiped away, but at some point it's got to happen."

If judgment day should come sooner than later, there's probably no more appropriate way to go than blasting *All Hope Is Gone* from the stereo of a Dodge monster truck while waiting for the fallout to fry your face off. Then again, if the nine crazy minds behind



Jim Root

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Slipknot could manage to get along and remain creative for all these years, there may be hope for mankind yet.

★★★★★★★★★★★★★★★★★★★★★★★★★★

GUITAR WORLD How tough is it to get the nine members of Slipknot together to make an album?

JIM ROOT We're like three power trios—like Green Day, Rush and the Police all stuck together. And you know how well the Police got along. It's pretty tough, especially when you're in the state of mind that I'm in. I haven't really had much of a break since 1999. Whether it's insanity, obsession, work ethic or whatever you want to call it, I'm not the type of person to sit on the couch and watch TV. I get anxiety when I'm not doing anything, because I don't have a regular nine-to-five job. Until I was 27 years old, I worked at jobs where I had to be up a six in the morning and work until five or six at night. I'm used to being on a regular schedule, even after 10 years of touring. Everybody has different mentalities. I can't stay up until five or six in the morning and sleep until two or three in the afternoon. It's not just a matter of trying to line everybody up to make this album; it's also a matter of lining everybody's schedules up, because there are a few guys who stay up until five or six in the morning and sleep until five at night.

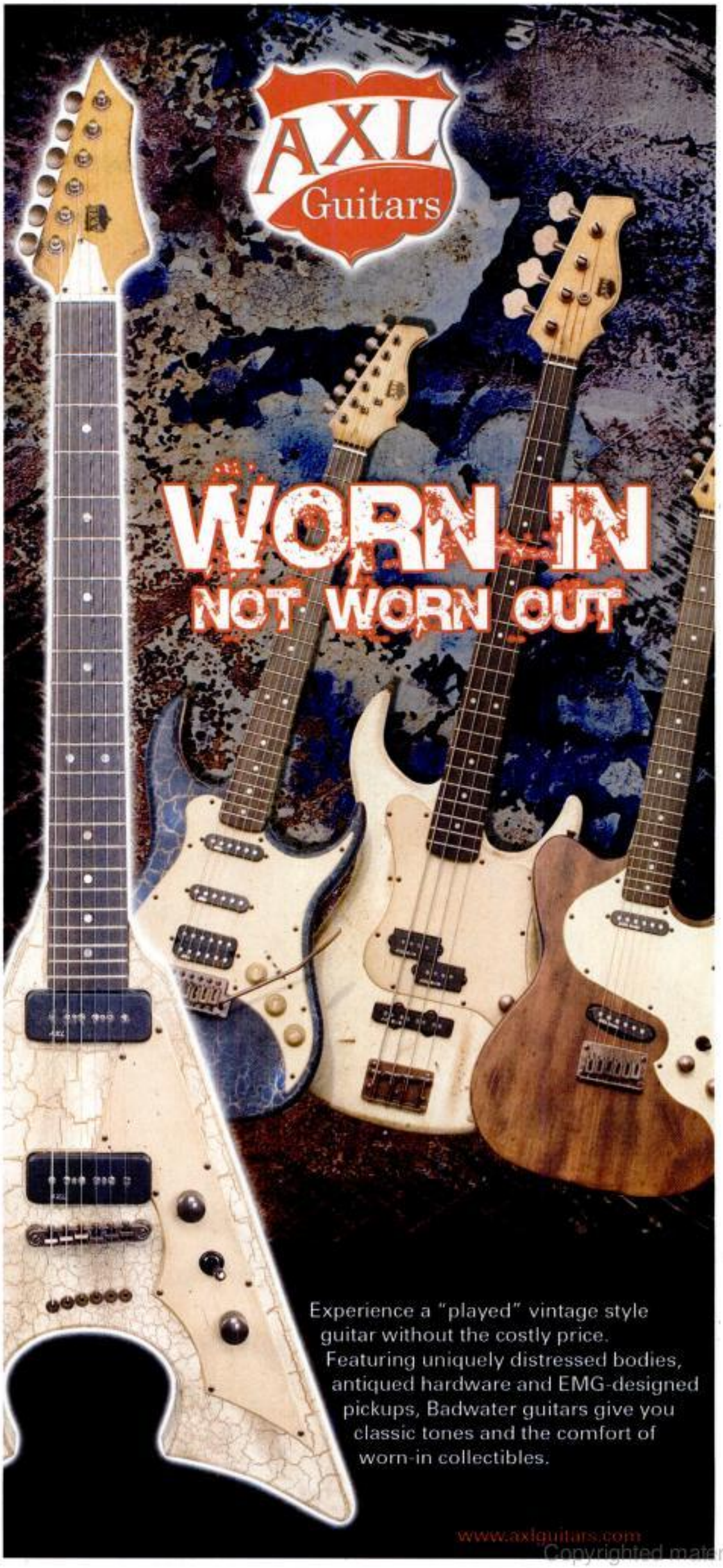
MICK THOMSON This record was more chaotic in that we weren't all in the same place at the same time. I'd wake up on any given day and not know whether I was going to be needed in the studio within two hours or not. Sometimes I'd leave the day before with the understanding that I'd be needed for a couple of days, but then something would change. That hadn't happened before. In the past, the recording schedule was more set in stone; once we were done tracking drums, we were into a steady routine: I'd record rhythm tracks for one song and then at the end I might record third tracks.

This time around everything got added in different places. But in the end I still think it turned out well. It was more like painting on a canvas and adding parts as we went along, as opposed to going in the studio with a finished song and recording it. This time we started out with outlines of songs and every member came in and added their own piece to the canvas.

ROOT Joey [*Jordison*] went in first and recorded the drums without anybody playing along with him. We ran into some roadblocks with that approach. I was the first one to come in and lay down guitar tracks over what he had played. It's cool in one way, but tempos get weird and you don't get that push-and-pull that happens when the full band is playing, which is kind of what Slipknot is all about. A lot of that was lost, and I think that was [*producer*] Dave Fortman's fault. Good or bad, that's how this album ended up coming together.

GW Did anyone in the band take on a leadership role with this album?

ROOT We brought Dave in to produce the record, but I'd honestly have to say that he was really just a good engineer. He didn't do what I'm used to with producers. He didn't try



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Mick Thomson





"I'VE BEEN WAITING A LONG TIME TO PLAY SIX-STRING SWEEP ARPEGGIOS."

—Mick Thomson

ROOT When we made every one of our other albums we packed up all of our stuff and headed to Los Angeles.

THOMSON This time we didn't want to be in L.A. for different reasons. Once we saw Matt's studio, we realized it would work. I had no idea that his shit was that good. I just assumed that it would be another half-assed studio, but that was not the case. We still had to truck in a couple hundred thousand dollars' worth of gear to get what we wanted, but I was impressed. In fact, we spent a hell of a lot more money making the last album [Vol. 3: (The Subliminal Verses)] at the Houdini mansion because it's not a studio—we had to bring in everything and rent it.

GW It seems like, with each album, you two are getting more and more opportunities for guitar solos.

ROOT That's true, though I'm not sure why that's happened. For this album, there are so many solos because everything was demoed that way. There were guitar solos on the first Slipknot record too, except Ross Robinson edited them out.

But this album was not thought through very well. Corey and I have been busy with our band Stone Sour, and I didn't have anything written. We just had to throw everything together and write these songs in a hurry. In that respect, *All Hope Is Gone* is a bit different from our previous records.

GW Many of the solos showcase some very impressive, technical guitar playing.

THOMSON Right out of the fucking gates, my lead on "All Hope Is Gone" is six-string swept arpeggios played real fast. I've been doing that shit forever, and finally I get to play it. The band has been together for 13 years and it's been almost 10 years since our first album came out, so I've been waiting a long time to do that. I lost all kinds of crazy guitar parts on our first two albums because, back then, technical guitar was "bad." Too many guys with poofy hair, stretch pants and pink guitars who could play like motherfuckers gave it a bad name, especially to people who weren't guitar players. Try convincing your drummer that you still have balls and are a man, even though you spent years in your bedroom playing super technical guitar.

to get a performance or go for a vibe like we would have done with Ross Robinson or Rick Rubin. With our previous albums, we did a lot of playing and replaying, trying to capture a moment that had something to it. On this album it was up to each individual, if they were into doing it. I felt like I was producing myself. Corey [*Taylor, vocalist*] was bitching about people not showing up or showing up late, and at one point he said that it was up to everyone to choose their own level of involvement: if you want to be on the record, you show up; if you don't feel like being on the record, you can stay at home and smoke pot or do whatever the fuck it is that you do. I'd go out and stay at the studio for three or four days in a row, because I wanted to get my shit done so I could do other things.

GW Why did you record this album in Iowa?

ROOT We're always away from home on tour or recording albums, so we decided to treat ourselves and do the record from home. It's good to be home, but it's also bad. People become comfortable and don't want to leave their houses. In some ways, doing the record here in Iowa was like shooting ourselves in the foot. But it came together really well, and sonically, it sounds really decent. It is what it is—another guitar-oriented metal record.

GW How did you come to choose Sound Farm Studios to record the album?

ROOT It's owned by good friend of ours, Matt Sepanic. Matt helped us out with demos and has worked in various studios around town. He bought a farmhouse and built a really nice studio on the land.

THOMSON I think it was land that was in Matt's family and he inherited it. We looked at a few different studios. Fortman likes to work out of a certain studio in Louisiana, but we got the final word. It's one thing to make a producer and an engineer travel somewhere and live in a hotel while they cut an album; it's another thing to make nine guys and their crew do it.

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GW You share most of the solo work. Is there any way for listeners to determine who is playing what?

THOMSON Typically I play the first half of the solos.

ROOT But it's kind of hard to say. When we were rehearsing the songs before going in the studio I was playing leads over everything. We came to the conclusion that Mick and I would go 50/50 on everything. In my head I was thinking that Mick would start the solos and I'd end them, but that were seven minutes long got chopped to four or five minutes, and some of the solos got edited out. But I still think things are split pretty evenly throughout the record.

I didn't do anything spectacular with my leads, like experimenting with different guitar sounds or bringing in a bunch of different amps. I used the same amps that I used to record the rhythm tracks. I had a Maxon TS808 pedal that I threw in front of the amp and used that tone for all of my guitar solos. That's what I'm going to use live. I'm an organic realist—I like the records to sound as close to what they'll sound like live. The setup that I'm using live now is the setup I used in the studio. This is the first time that I've done that. Usually in the studio I'm playing some type of Gibson guitar and a combination of different amps. On this album it was an Orange Rockerverb 100, and I blended that with a Diezel Herbert using a Little Labs PCP Instrument Distro box. I used an Orange Rockerverb combo for some clean tones here and there. It was a basic, simple setup. Of the 140 guitars that I own, I brought about 20 guitars with me to Iowa. Once we got the amps set up, I went through every guitar I own to figure out which were the best. I ended up using my white and black Fender Jim Root Telecaster prototypes on the whole album.

GW What's the story behind your signature guitar?

ROOT The design is based on the Fender Custom Shop Flathead Tele. Normally I'm not a Tele guy, but Alex [*Perez*] at the Custom Shop insisted on sending me a Flathead Tele to see what I thought of it. I played that guitar on tour with Stone Sour in 2002 and got really comfortable with it. The Flathead has an alder body and a neck with a 12-degree fretboard radius and medium jumbo frets. At the time it had only one EMG-81 at the bridge. I sent it back to Alex and told him that I needed a neck pickup for clean tones and leads. The neck also had a rather extreme V profile, so I asked him to shave it down to make it more of a C shape. I'm a big fan of Eighties Charvel guitars with wide fretboards and jumbo frets. This is basically a crossbreed of a Flathead Tele and a USA Charvel. The body is mahogany, which is heavier but it's more of a tonewood. Tele purists will probably cringe because it doesn't have that planky twang. I didn't put a tone knob on there for the sake of not routing out the body excessively. It has an EMG-81 in the bridge and EMG-60 in the neck, which has a wonderful, bubbly clean tone. To me the 85 sounds a little more abrasive. I mainly use neck pickup when I'm playing a solo, and the 60 sounds almost like a single-coil pickup.

GW What tuning do you use?

ROOT I tune down to C♯, and the lowest string is dropped to B. My strings are .011, .015, .020 plain, .036, .042 and .056. If I use standard A=440 tuning I'll switch to .010s, but any lower then that and you've got to bump the gauges up a bit. A lot of bands use a wound third string and a .068-gauge low string, which is great when you're just playing rhythm, but you need a little bit of slink for soloing.

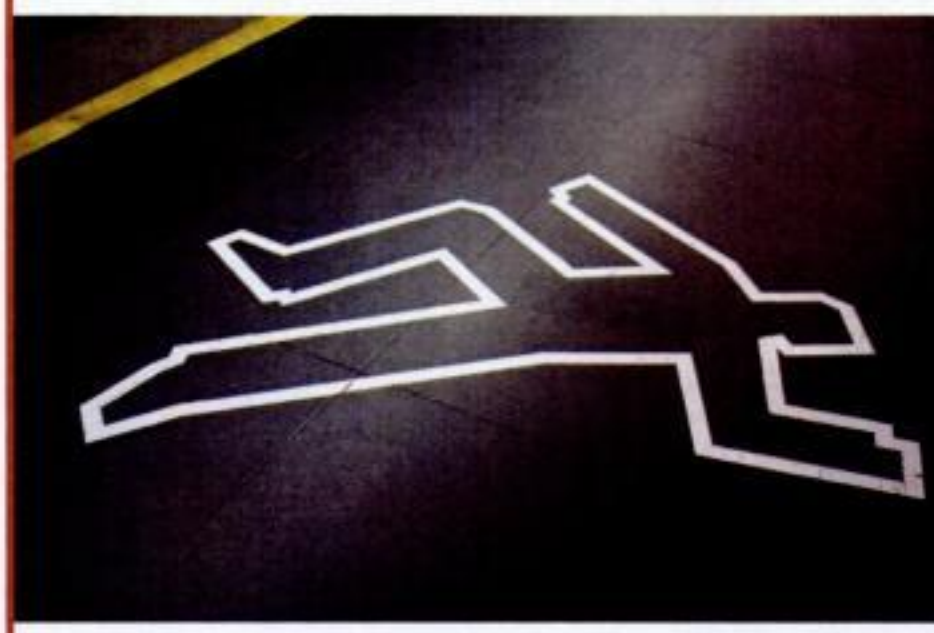
GW Mick, what guitars did you use to record this album?

THOMSON My main guitars are my Ibanez MTM1 signature models with mahogany through-necks, mahogany bodies, ebony fingerboards, fixed bridges and a pair of active Seymour Duncan Blackout pickups. No two of my guitars sound the same. Every piece of wood sounds different, which is how I can justify owning as many guitars as I have. However, I love that basic formula, and those guitars provide the sound that I love when I'm drop tuned to A or B or even tuned up to E.

I recently had Ibanez do an artist shop version of the very first guitar I ever owned, which was a Hohner Telecaster copy that

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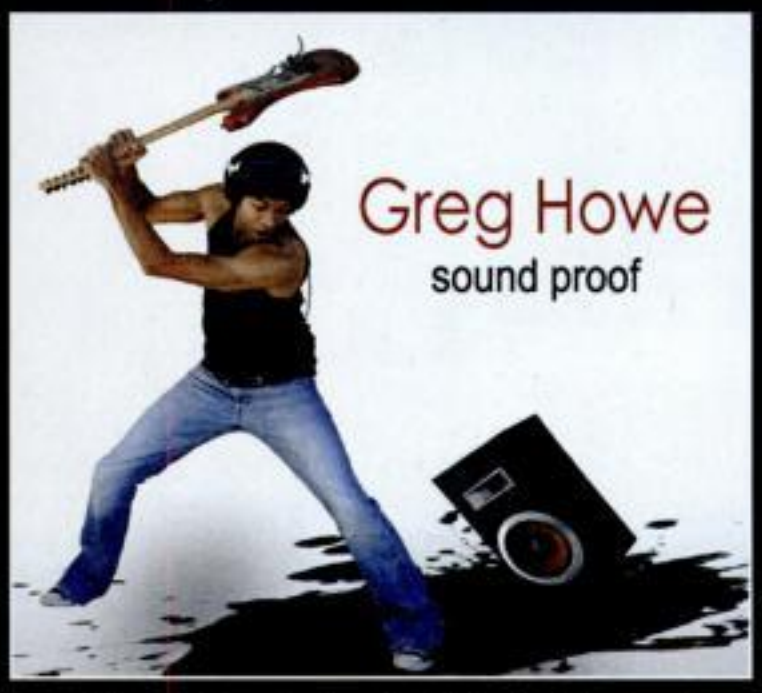
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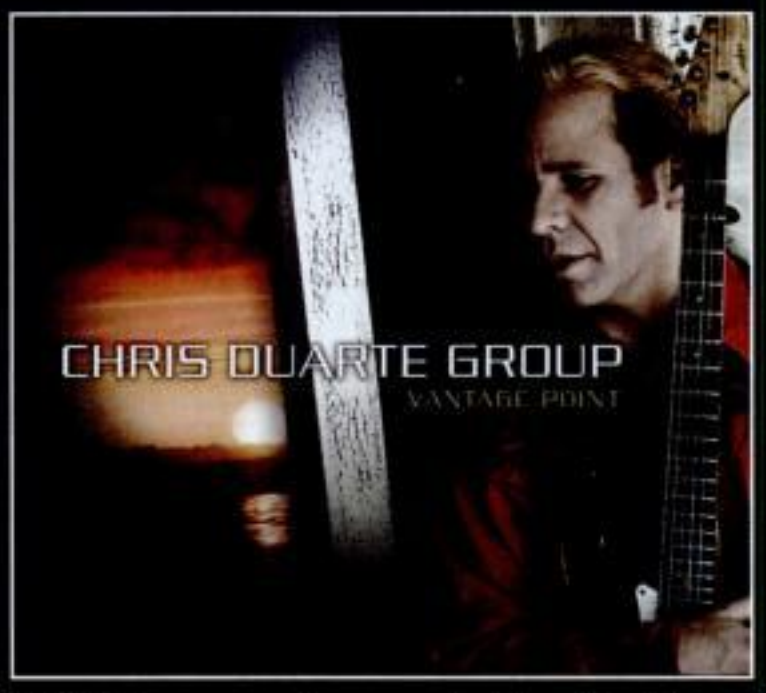
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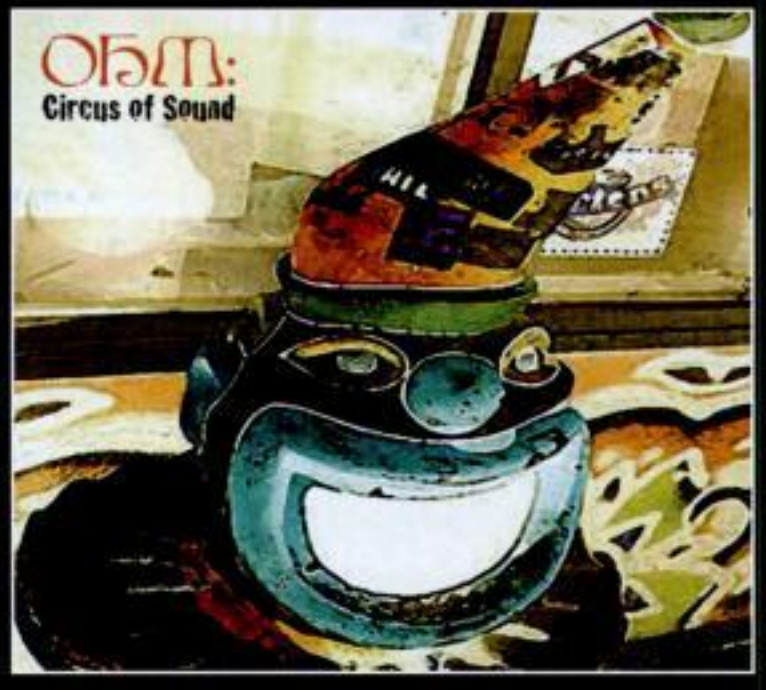
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I got when I was maybe 10 and sold when I was 12 for $40 to some fucker who painted it and smashed it in the street. One night when I was browsing eBay while drunk, I found a guitar exactly like my first one and bought it. I would have given the guy I originally sold my guitar to a grand to get it back if he hadn't painted it Day-Glo orange and destroyed it.

GW You also worked with Rivera to develop your KR7 signature amp head.

THOMSON My Rivera KR7 signature head has been used to make a few records. Joe Barresi used his on several records, like Tool's *10,000 Days*. The guys in Life of Agony have used it. I don't want people to look at it like "the Slipknot amp." It's a Rivera amp that Paul Rivera and I spent a lot of time working on in the lab. He had it hooked up to a frequency analyzer so we could see what we were hearing, and I brought my guitar with my pickups and my string gauges so I had a familiar reference. It's best to let your ears be your guide. When I was selecting speakers for my Rivera amp, I did a blind test. Usually I prefer Celestion G12T-75 speakers, which are amazing. I love the dark character of them, and they have warm, pronounced mids with bottom end that's tight but not stiff. The top end is smooth and very present but not shrill. To me it's the perfect speaker, but it can't handle what my head can give it. Those speakers weren't designed for amplifying guitars that are tuned down to B with that much gain. We tried some different 100-watt Celestion speakers, and in the end there was a clear winner: the G12K-100.

GW The song "Snuff" has acoustic guitars on it, but it's still heavy.

THOMSON We've had fans bitch because we had acoustic guitars on our last record. So what? It's just a piece of music. There is no agenda. Fans can get very narrow-minded and divide everything up into small pieces. It's like American politics—divide and conquer, split everyone into two separate parties and let them fight. How about being an independent thinker? But all these dumb fuckers fall for it.

We have lots of songs that we've recorded but never released because they don't necessarily fit our style. Ultimately, all of our music is for us; we don't record things just because we think people will buy it. Even members of the band who aren't guitarists have acoustic guitars that they use to write songs. Show me the heaviest band in the world, and if they have two guitarists there will be at least two acoustic guitars in the band if not more. It's what you do with it.

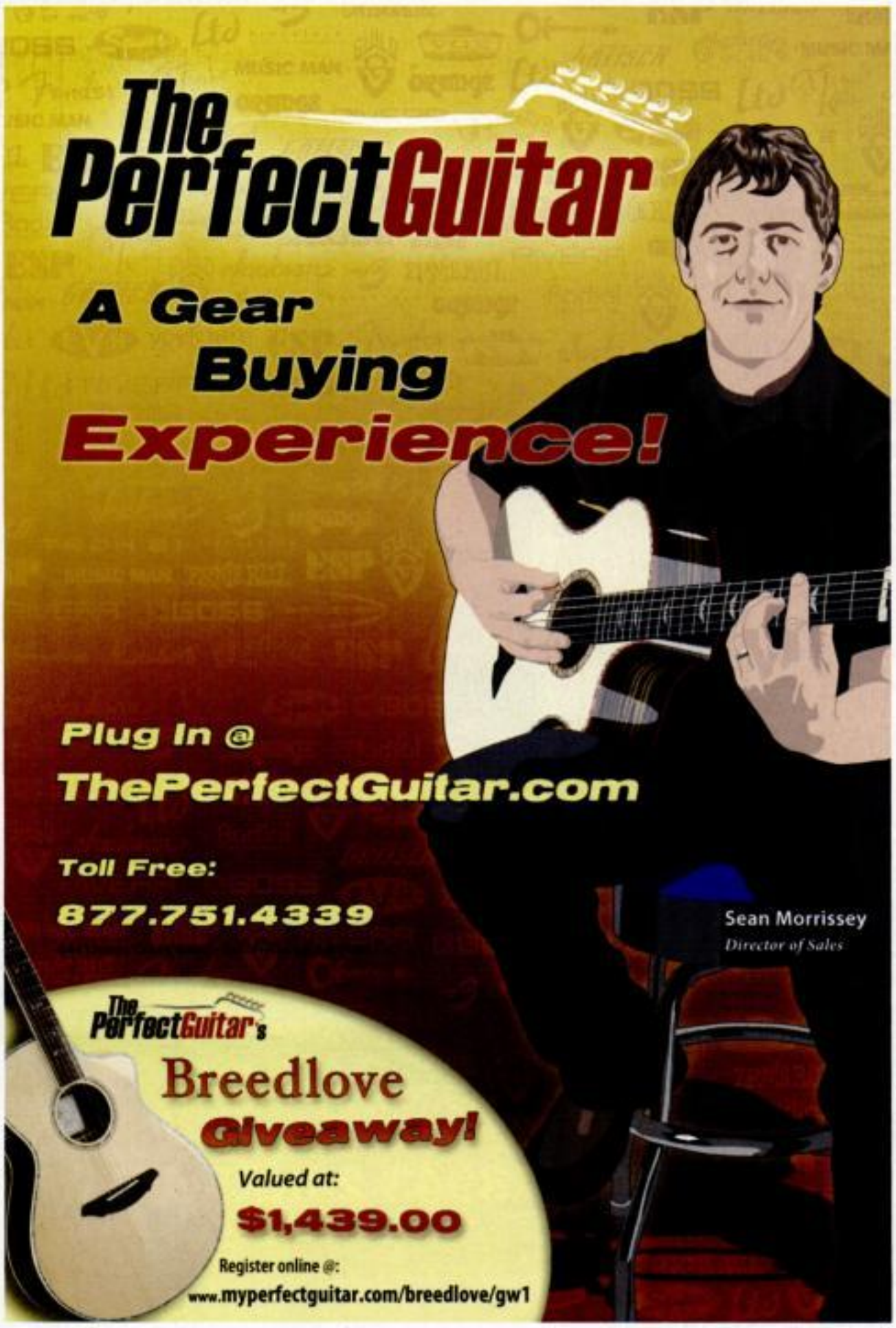
GW Jim, how has playing with Stone Sour affected what you do with Slipknot?

ROOT It's kind of weird. To me "Snuff" sounds like a Stone Sour song. If we're not going to draw a line between what the two bands are, then why do we need the two bands? Right now they're two different animals, but the more they start to overlap, the more difficult it becomes to know what will hold. "Snuff" was done almost exactly the same way that Stone Sour's "Through Glass" [*from* Come What(ever) May, *2006*] was done. Corey had an acoustic guitar idea with a great vocal line and amazing lyrics. He recorded the basic tracks with him playing acoustic guitar and singing along with it. Then Joey went in and played drums on it. Then I got to go in, and it was like a playground. I retracked the acoustic guitars with this Martin that I have. I added and layered all these parts on the song. The more we do stuff like that, the more I wonder what's the difference between Slipknot and Stone Sour. I guess we'll see what happens.

GW Every time Slipknot finishes an album, rumors start spreading that it may be the band's last. It seems to me that the tension between the different members actually inspires this band.

ROOT I agree, and as a result I think that the next Slipknot album needs to be made differently. I don't want to make another album the way we made this one; I just don't think it's a good way to make a record. It seems real disassociated, and it doesn't feel like we're a band. I might as well have stayed at my house in Florida, and we could have FTP'd files back and forth.

I'm old school—I like everything to be organic and cohesive. I like standing in a room with really loud amplifiers and drums and bouncing ideas off of everybody, getting mad at each other and throwing shit. That's where a lot of the emotion comes from. You can really hear that on our first two records. We skipped over that stuff with this process and took things to an all-time extreme. For better or for worse, this album is what it is. It's a testament to where we're at right now.



sometimes identity crisis is a good thing.



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BEHIND THE MASK

A Brief History of Guitarists with an Identity Crisis

WHAT POSSESSES A MUSICIAN TO OBSCURE his or her ugly mug with a mask or makeup? There are probably as many reasons as there are noodles in a box of Kraft Macaroni & Cheese: showmanship, shyness, chronic acne and participation in the witness protection program are a few of the more popular explanations. Whatever the reason, musicians have worn masks since prehistoric times, when cavemen donned hollowed-out animal heads after the hunt and entertained the tribe with rousing renditions of "The Great White Buffalo."

Surprisingly, the history of mask-wielding rock guitarists is not well documented. While it's difficult to ascertain who was the first, one likely candidate for the forefather of modern veiled rockers is Ron Haydock, a Gene Vincent wannabe who made his living writing adult pulp-fiction novels like *Ape Rape* and *Lesbian Stripper* and articles for *Famous Monsters* magazine. In the mid Sixties, Haydock donned long underwear, a ski mask and a Gibson ES-125 to perform as the Batman-inspired "superhero" character Rat Pfink in below-budget films like *Rat Pfink a Boo Boo* and *Lemon Grove Kids Meet the Monsters*.

In the Seventies, several punk and experimental musicians donned masks to stand out from the crowd and express their uniqueness (or perhaps hide their shame). Guitarist Philip Lithman, better known as Snakefinger, performed a handful of shows onstage with San Francisco avant-garde visionaries the Residents while wrapped up like a mummy, before the group adopted their iconic eyeball masks in the Eighties. As part of the Mentors' "rape rock" image, Eric Carlson (a.k.a. Sickie Wifebeater) wore



The Residents

a black executioner's–cum–KKK hood, probably to avoid public beat-downs by pissed-off feminists and offended prison guards.

Since then, the legion of masked men has grown. Eighties progressive hair rockers Crimson Glory started off wearing full-face silver masks, but after they discovered the face-melting, poodle-perm-wilting heat of performing while encased in plastic for an entire set, they switched to *Phantom of the Opera*–style half masks. Unfazed by such annoyances, Nashville-based surf 'mentalists Los Straitjackets perform onstage wearing leather Mexican wrestler *lucha libre* masks. Guitarists Bronson and Gravy of Mushroomhead still complain that Slipknot stole their mask shtick, but both bands probably wouldn't exist if it weren't for the path paved by Gwar. Body Count's D-Roc rocked a Jason-style hockey mask allegedly to avoid the publicity resulting from the band's song "Cop Killer," but we think he didn't want to be recognized by police as he cruised through Compton.

Kiss may be known as the original makeup-clad rockers, but at least one year before Ace Frehley became "Space Ace," guitarist Zal Cleminson of the Sensational Alex Harvey Band appeared onstage in mime makeup, looking like Marcel Marceau on crack. First or not, Kiss' black-and-white evil clown legacy lives on with metal guitarists like Infernus of Gorgoroth and Abbath and Demonaz of Immortal. Ex–Limp Bizkit guitarist Wes Borland and Greg Tribbett of Mudvayne prefer a more colorful approach to makeup, painting their faces in colors not found in nature.

One makeup-clad guitarist closest in spirit to original masked rocker Ron Haydock is the Misfits' Doyle Wolfgang Von Frankenstein, who has appeared in several splatter films, married a female wrestler/stripper and has an übercool name.

Of course, the influence of the great El Kabong should not be overlooked. Long suspected to be the alter ego of Quick Draw McGraw hiding behind a mask to avoid arrest for assault and battery and public intoxication (where do you think the "bong" in *kabong* came from?), the flamenco/tejano guitarist's unique sartorial style and guitar destruction tendencies are notable for inspiring Esteban and Pete Townshend, respectively. —*Chris Gill*





Top row (from left): Los Straightjackets, Gravy (Mushroomhead), Gwar and Ace Frehley

Bottom row (from left): Infernus (Gorgoroth), Wes Borland (Limp Bizkit), Greg Tribbett (Mudvayne) and El Kabong

JAY BLAKESBERG/RETNA (THE RESIDENTS); GREG ALLEN/RETNA LTD. (LOS STRAIGHTJACKETS); GENE AMBO/RETNA LTD. (GRAVY); SCOTT D. SMITH/RETNA LTD. (GWAR); RICHARD E. AARON/RETNA LTD. (FREHLEY)

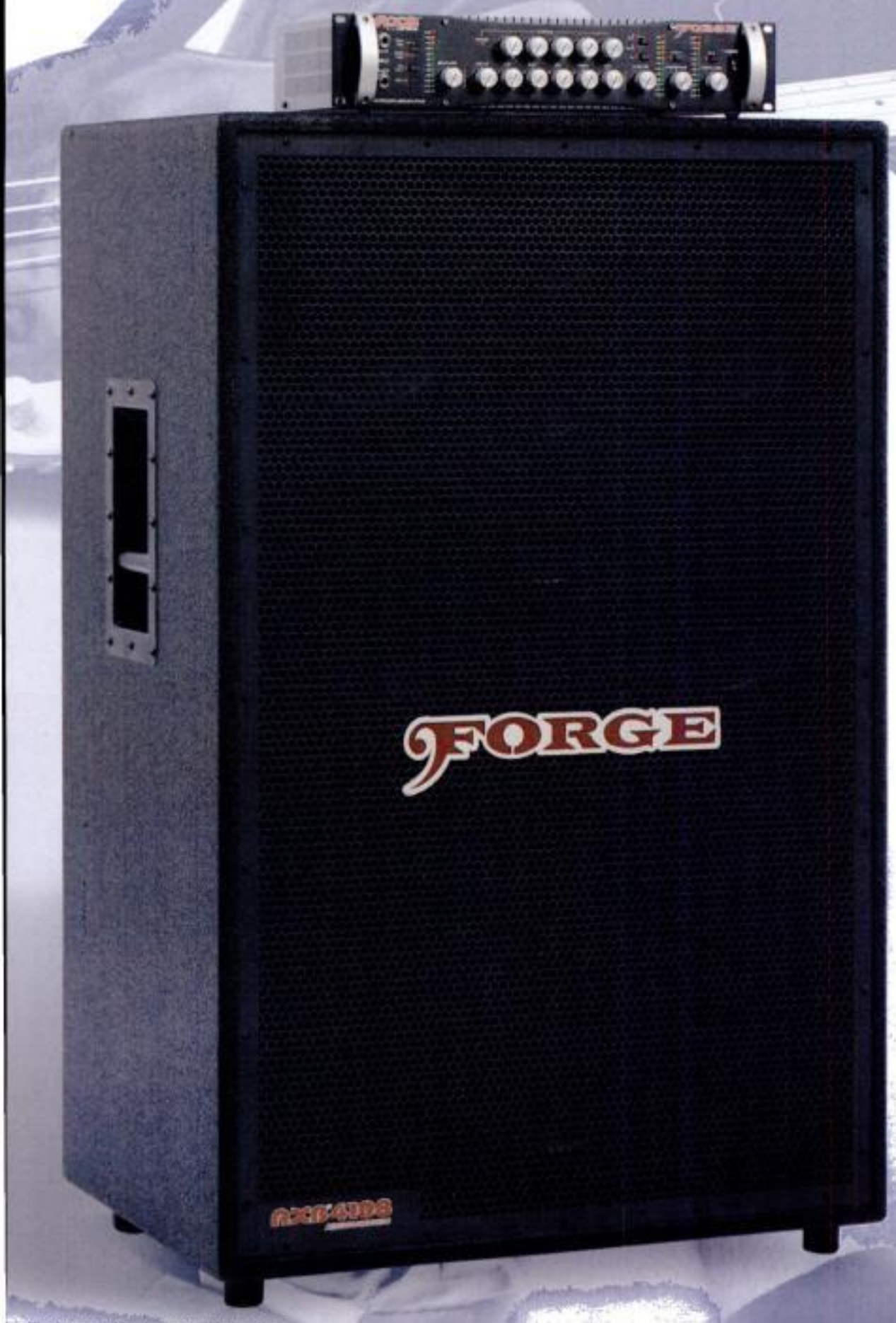
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Greatest live band I've ever seen:
Iron Maiden at the "infamous" Los Angeles Ozzfest in 2005. Unstoppable! The most electrifying display of "f-you" attitude I've *ever* seen.

I'm looking forward to seeing...
Mastodon, Suicide Silence, 36 Crazyfists and our insane/drunk-ass fans

Injuries sustained while performing:
I've broken ribs from diving off P.A. cabs, herniated two discs in my lower back from jumping off a drum riser, paralyzed my thumb for a week from hitting it on the edge of my guitar, received numerous black eyes from hitting the microphone, been knocked unconscious by our bass player's head stock, sprained a knee and an ankle, received numerous fat lips, thrown out my neck and got lockjaw from head banging, had teeth chipped by stage divers, cut my hand open on my bridge tons of times and thrown up onstage at least 15 times.

Injuries caused:
I've broken a headstock on a dude's skull, hit people with cymbal stands, punched people for stealing toys off amps, kicked asses for attempting to steal "Oakland" hat onstage and bent a mic stand over dude's head.

DVDs getting the biggest workout on our bus:
Blades of Glory, Clerks II, Zeitgeist, Loose Change: 2nd Edition

Metallica should have called their new album...
Bow Down to No One



ZOLTAN BATHORY FIVE FINGER DEATH PUNCH

Greatest live band I've ever seen:
Pantera! It knocked the wind out of me when I saw them the first time. I still lived in Europe then. I went back home and said to my band at the time, "Let's throw out everything we've got and start all over."

If I had to wear a mask like the dudes in Slipknot, it would be...
The Immortals' mask from the movie *300*

Injuries sustained while performing:
We were opening for Korn at an outdoor venue and I was head banging like crazy with wet hair. My dreads weigh, like, a hundred pounds when wet, so it's already a serious strain on my neck. But a strong wind gust grabbed my hair and twisted my head to the right, giving me a military-grade neck crank. I almost properly executed myself. To this day, I hear clanking noises and freak out chiropractors when I turn my head. I chipped something for sure.

What video game and DVD is getting the biggest workout on your bus?
For the longest time, *Guitar Hero* was vying with martial arts DVDs, but the DVDs won. We watch the fights all the time now.

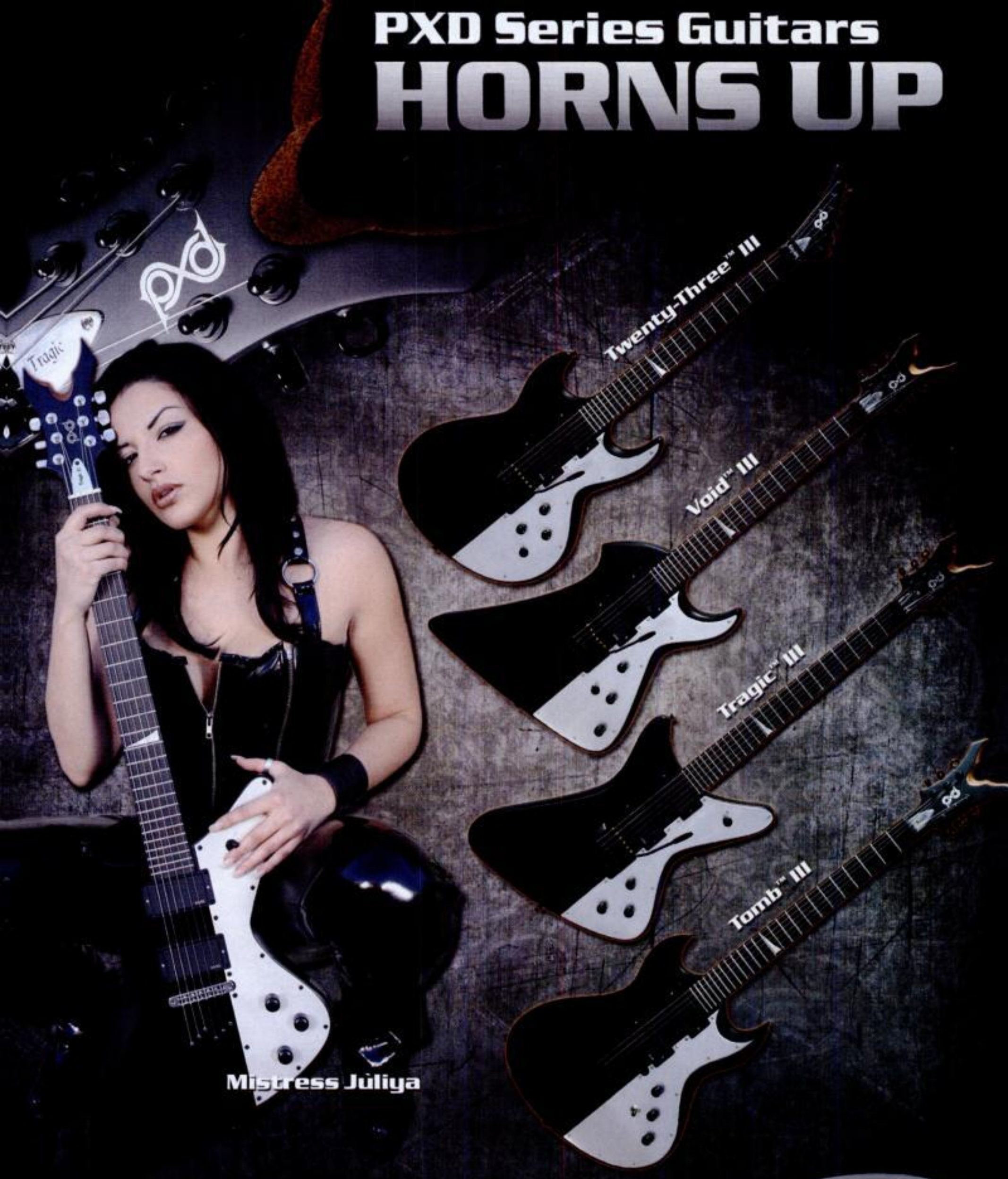
Piece of gear I couldn't do without:
Dunlop's MXR Smart Gate is a must-have. Pátron Silver Tequila is a close second.

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ALEX NUNEZ
BLACK TIDE

Greatest live band I've ever seen:
Bad Brains

I'm looking forward to seeing...
Airbourne

Injuries sustained while performing:
I once took a five-foot fall off a stage and landed on my face.

Song that's the most fun to play:
Our cover of Metallica's "Hit the Lights"

Piece of gear I couldn't do without:
My Peavey 6505 head





JT WOODRUFF
HAWTHORNE HEIGHTS

Greatest live band I've ever seen:
It's weird for me to say this, because they spent all last summer making fun of my band onstage, but Killswitch Engage are amazing live. Their tones are incredible, and each member is flawless. Runners-up would have to be Mastodon and Coheed and Cambria.

DVDs and games getting the biggest workout on our bus:
We're always playing *Halo 3* on the bus for at least three hours a day. One of our favorite DVDs would have to be *American Psycho*.

Piece of gear I couldn't do without:
My Apple laptop. I'm always recording demos on GarageBand and Reason. My Line 6 DD4 and Ovation VXT are pretty versatile for writing as well.

Best riff I've heard this year:
"Big Casino" by Jimmy Eat World

Metallica should have called their new album...
Fuck You, We Still Rock. I have a lot of faith in Metallica, so I think this record is going to be one of the best of their career.



MIKE "GUNFACE" MCKENZIE
THE RED CHORD

Greatest live band I've ever seen:
Emperor. I went to see them while they were touring on *IX Equilibrium* and they were unbelievable—easily the greatest black metal band ever.

I'm looking forward to seeing...
Mastodon. I'm sure I'll be watching them just about every day.

If I had to wear a mask like the dudes in Slipknot...
I wore the mask of the wrestler Mankind to my high school prom. I had an unhealthy obsession with wrestling then. Thankfully, my date was into wrestling, too. Now I would probably wear a facehugger mask that I own, because I have an unhealthy obsession with *Aliens*.

Piece of gear I couldn't do without:
My Boss NS-2 noise suppressor. It's essential for nailing the fast stops and controlling feedback.

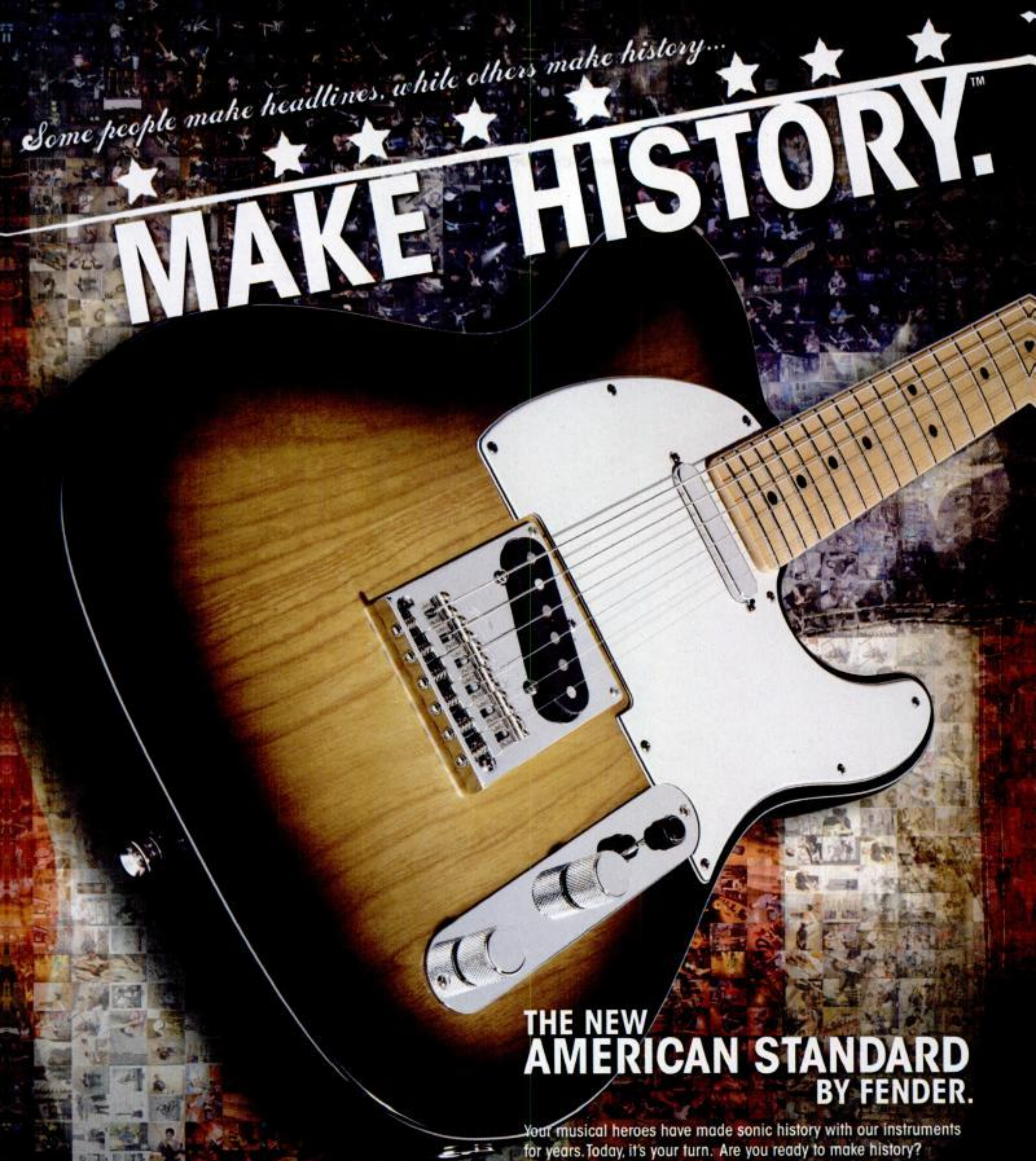
Best riff I've heard this year:
It's a toss-up between the opening riff of Genghis Tron's "Board Up the House" and any riff on the new Meshuggah and Hate Eternal records.

JUSTIN BORUCKI (NUNEZ PORTRAIT); GENE AMBO/RETNA LTD. (NUNEZ LIVE); SCOTT LEGATO/RETNA LTD. (WOODRUFF); ROBB D. COHEN/RETNA LTD. (MCKENZIE)

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RYAN "TATER" JOHNSON & MATT WANTLAND

10 YEARS

Greatest live band I've ever seen:
JOHNSON Rancid and the Offspring. They were my first concert, which I saw when I was 13. After that, I knew what I was going to do with my life.
WANTLAND Stone Temple Pilots.

Injuries sustained while performing:
JOHNSON Three years ago, Jesse Hasek, our singer, stepped back into me and caused my ankle to roll. It actually touched the inside of my leg. It was worse then actually breaking it. Three years later, it still hurts sometimes.

Song that's the most fun to play, and one that's the hardest:
JOHNSON "Actions and Motives" because it's full of energy. The toughest by far is "Focus," a song Dean DeLeo from Stone Temple Pilots co-wrote with us. That guy can play the shit out of a guitar. I still bitch about it, but I love the song.
WANTLAND Probably "Actions and Motives" from our new record, *Division*. The hardest is "Division" because it's just four-on-the-floor ass kicking. It also has a lot of pedal switching and weird melodies up and down the neck.

DVDs and games getting the biggest workout on our bus:
JOHNSON *Grand Theft Auto IV*, *South Park* and *Kenny vs. Spenny*
WANTLAND *Pink Floyd: Live at Pompeii* and *Jimi Hendrix: Live at Woodstock*

Best riff I've heard this year:
JOHNSON Anything that Omar Rodriguez-Lopez did on the newest Mars Volta record, *The Bedlam in Goliath*. It is the best guitar playing I've heard in years.



JAMES SMITH & TIM McTAGUE

UNDEROATH

Greatest live band I've ever seen:
SMITH I saw AC/DC around 10 years ago, and I remember being blown away the whole time. They sounded so good and had so much energy. My mouth just hit the floor.
McTAGUE Radiohead

Games and DVDs getting the biggest workout on our bus:
SMITH Last tour it was *Halo 3*. This one will be *Mario Kart Wii*.
McTAGUE *South Park*

Piece of gear I couldn't do without:
SMITH I have a 1978 Marshall JMP that rules, but I just got my 1974 JMP rebuilt, and it may be better.
McTAGUE My JCM800. It just sounds too sweet!

Best riff I've heard this year:
SMITH The clean riff in Radiohead's "15 Steps."
McTAGUE I don't really like riffs, but if you need some, just listen to Every Time I Die. They write the best riffs around.

Favorite T-shirt:
McTAGUE My faded green Sigur Rós custom V-neck. I'll be wearing it all summer!



DAN JACOBS & TRAVIS MIGUEL

ATREYU

Greatest live band I've ever seen:
JACOBS Def Leppard. I've seen them play twice, both amazing!
MIGUEL Pantera. It was my first general admission show. I thought I was going to die.

Injuries sustained while performing:
JACOBS During a performance when I was 15, I jumped and my guitar hit me in the chin. It busted my chin open, and I had to get stitches.

Song that's the most fun to play, and one that's the hardest:
JACOBS The most fun is "Lip Gloss and Black." We usually play it last, and it gets the crowd going pretty crazy. "When Two Are One" is pretty hard at times.
MIGUEL "When Two Are One" can be a bitch to play, because we have to play it to a click track.

DVDs and games getting the biggest workout on our bus:
JACOBS *Grand Theft Auto IV* and *Norbit*.
MIGUEL If they made a video game version of *Norbit*, I'd never leave the bus.

Metallica should have called their new album...
JACOBS *We Heart Atreyu*
MIGUEL *The Snare Drum Sounds Amazing*

TRAVIS SHINN (ATREYU); MATT MAY (UNDEROATH)

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CHINESE WHISPERS

·GW· pg. 76

PHOTO BY SCOTT GRIES/GETTY IMAGES

Guns N' Roses' CHINESE DEMOCRACY IS THE MOST EXPENSIVE AND EAGERLY AWAITED ALBUM OF ALL TIME. IN 2001, THE MAN THAT SIGNED GN'R TO THEIR FIRST RECORD CONTRACT, TOM ZUTAUT, RETURNED TO THE FOLD TO HELP THEM FINISH IT. HE FOUND A WORLD RULED BY PSYCHICS, CHICKEN MEN AND WOLF POOP.

BY SCOTT ROWLEY

ON OCTOBER 12, 2001, a month after the September 11 attacks on America and five days after the first coalition bombs dropped on Afghanistan, a group of musicians sat in front of a television in a Los Angeles recording studio and watched the news. "Thousands of protesters took to the streets of Pakistan, Indonesia and Iran today," the newscaster reported, "as the Islamic world continues to protest against the U.S.-led bombardment of Afghanistan." The screen showed riot police firing tear gas, black smoke billowing out of burning cars, protesters hurling Molotov cocktails. "Thousands of Islamic militants fought with police in the Pakistani city of Karachi, setting fire to cars, buses and an outlet of Kentucky Fried Chicken. Let's go over to our foreign affairs correspondent..."

As the screen lit up with images of the Karachi KFC, orange flames licking out of its windows, one of the musicians jumped to his feet. Buckethead, the shred guitarist known far and wide for wearing a KFC bucket as a hat both on- and offstage, was spitting mad.

"That's fucking *it!*" he yelled. "They've gone too far now. I'm joining the fucking army. They are not going to hit KFC, no fucking way! I can't record anymore—I'm joining the army! Now we really are at war!"

And with that, he grabbed his KFC bucket hat, collected some things

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Axl Rose and Buckethead performing with Guns N' Roses at the 2002 *MTV Video Music Awards*, Radio City Music Hall, New York City, August 29, 2002

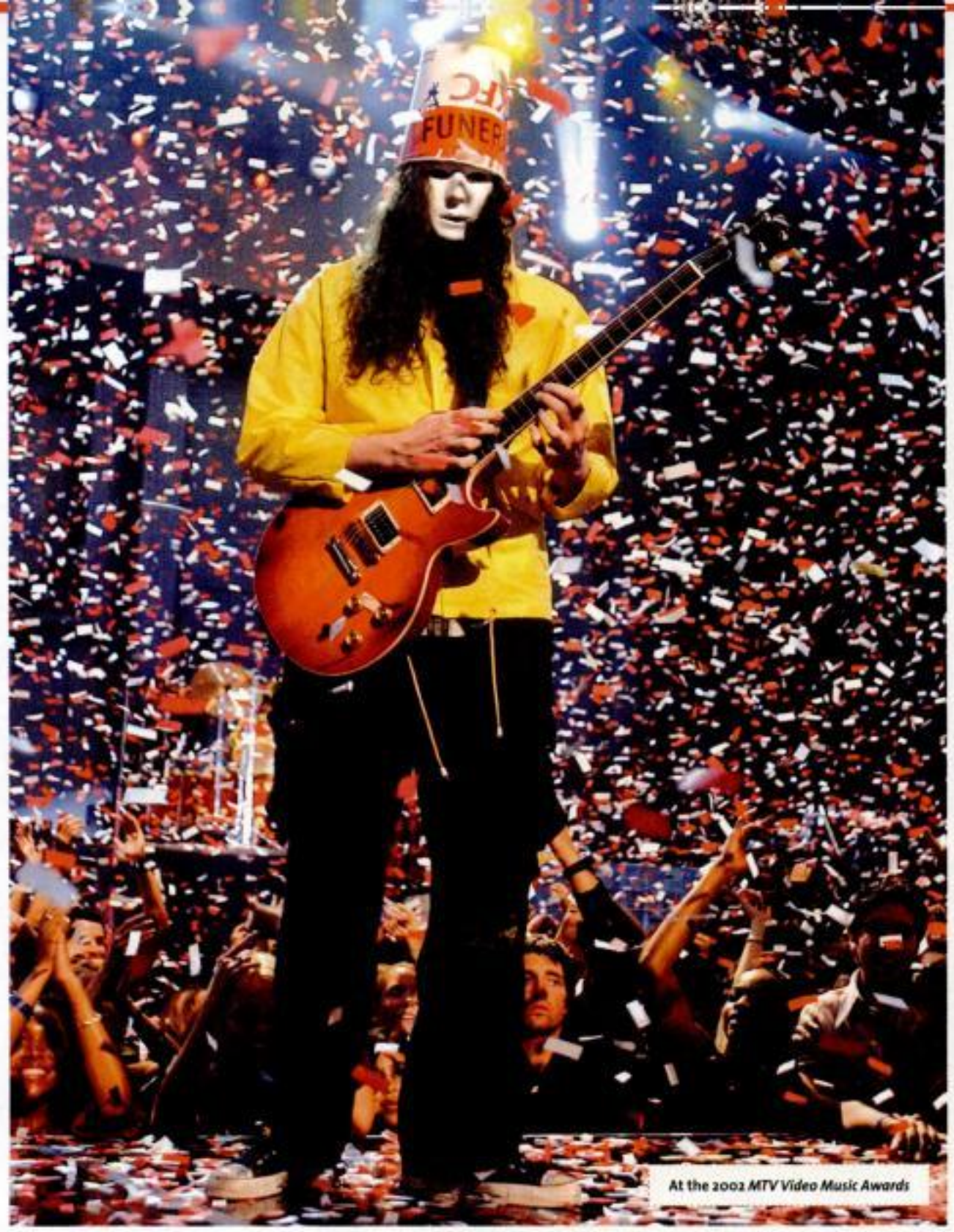
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from the chicken coop that had been specially built for him in the studio, and left. Some of the other musicians and hired hands stayed on a while. Little work was done that day, but no one seemed to care. After all, what's one more day when the album you're recording is already seven years in the making, two years past deadline and millions of dollars over budget?

Welcome to *Chinese Democracy*, Guns N' Roses' most anticipated album to date. The album is legendary for all that it is, and for what it is not: finished. *Chinese Democracy* has been in the works since 1994 and will be the sixth studio album from Guns N' Roses when, and if, it is released. It has been worked on by at least six producers and featured numerous musicians during its countless session hours, including guitarists Dave Navarro and Brian May and Skid Row singer Sebastian Bach. Most infamous among its credits is its production costs, which the *New York Times* placed at $13 million—in 2005—making it, according to the paper, "probably the most expensive recording never released."

By 2001, there was good reason to think its arrival was imminent. Guns N' Roses kicked off the year in style. After years of lineup changes, they had settled into a semisolid formation around singer Axl Rose. In addition to Buckethead, the group featured guitarist Robin Finck and Paul Tobias, keyboardist Dizzy Reed (a Gunner since 1990), former Replacements bassist Tommy Stinson and drummer Brian "Brain" Mantia. They played their first-ever gig on New Year's Day at the House of Blues in Las Vegas. Two weeks later, the group played in front of some 200,000 people attending Rock in Rio III in Brazil. Doing press duties at that time, Axl Rose told a Chilean radio station, "Hopefully, we will put out a new single sometime this spring, and then the record's gonna be done in June or shortly thereafter."

For the first time since 1994—back when the band featured guitarist Slash, bassist Duff McKagan and drummer Matt Sorum—Guns N' Roses appeared to be going somewhere. Slash had left in 1996, Duff and Sorum in '97. Slash's replacement, Robin Finck, left in 1999 to tour with his former band, Nine Inch Nails, and returned in late 2000, the same year that Sorum's replacement, Josh Freese, left. Second keyboardist Chris Pittman joined in 1998. A steady line of producers—including Moby, Mike Clink, Youth and Sean Beavan—came and went. No one had managed to deliver a finished product.



At the 2002 *MTV Video Music Awards*

> "The first thing Axl said to me was, 'Before you and I can do anything, I have to know the truth about Erin Everly.'" —Tom Zutaut

But in January 2001—buoyed by the reception that his new three-guitar lineup had received in Brazil and Las Vegas, and thrilled with the group's efforts in an L.A. studio with legendary Queen producer Roy Thomas Baker—Axl was talking hopefully about Guns N' Roses' future. Speaking to an Argentine radio station on January 22, he gave a detailed explanation for the record's delay. "We hadn't written songs or recorded for many years," he said. "There were band changes, and there were many changes in the record company. People in the record company had many opinions and they wanted to make the best possible record. Every time that we thought that we had the correct songs, somebody thought that we could make it better. We started over. We continued adding songs, continued recording and recording. I think that when we do release the album, it's gonna be something that I'm gonna be proud of and confident in."

On March 12, Rose's assistant, Elizabeth "Beta" Lebeis, told a Brazilian newspaper that the album "will be amazing. It will be released in June or July. They already have 48 songs, and the record company is selecting the material."

By July, the album still hadn't appeared. Beta's son Fernando, Axl's friend and aide, gave an interview, commenting on reasons behind the album's delay. "It's like every time he tries to do something, [*it*] goes wrong," he said. "Suddenly, the guy who's responsible for some technical detail makes a mistake, for example. I can say it because [*I've been*] with [*Rose*] in the studio, and it's unbelievable. It's like something tries to [*take*] him away from this project."

And yet, remarkably, by year's end, Guns N' Roses had a version of *Chinese Democracy* that was almost ready for release. This is the story of that year.

BACK TO THE JUNGLE

It's February 2001 and, somewhere in New York City, Tom Zutaut's phone is ringing. On the line is Jimmy Iovine, founder of Interscope and head of Geffen and A&M Records and he's asking Tom—a man that Geffen had sacked two years previously—the most unlikeliest of questions: if he'll come back to work.

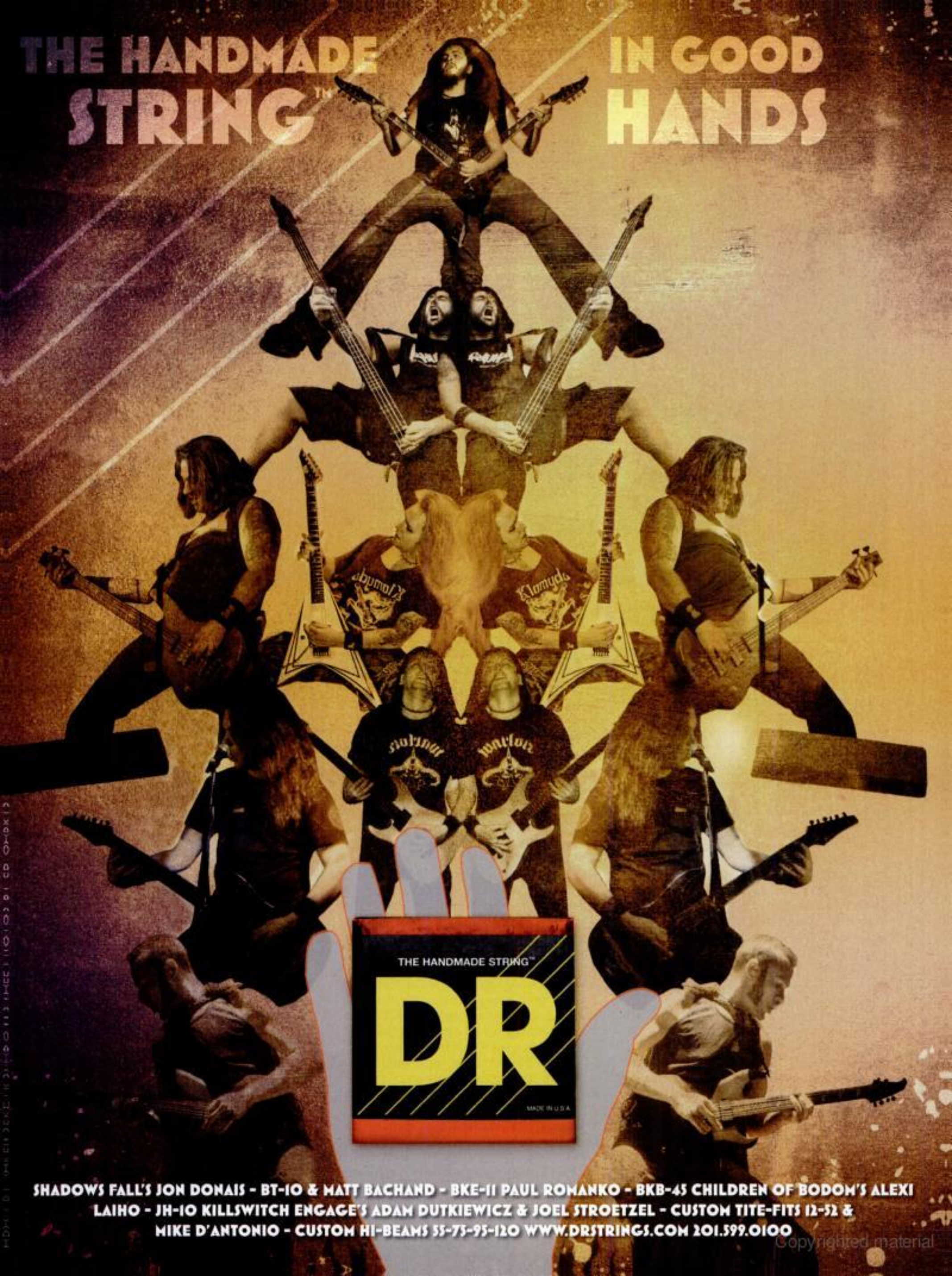
For Guns N' Roses.

"Look," says Iovine, "since you left Geffen, no one has been able to get a record out of Guns N'

FRANK MICELOTTA/GETTY IMAGES

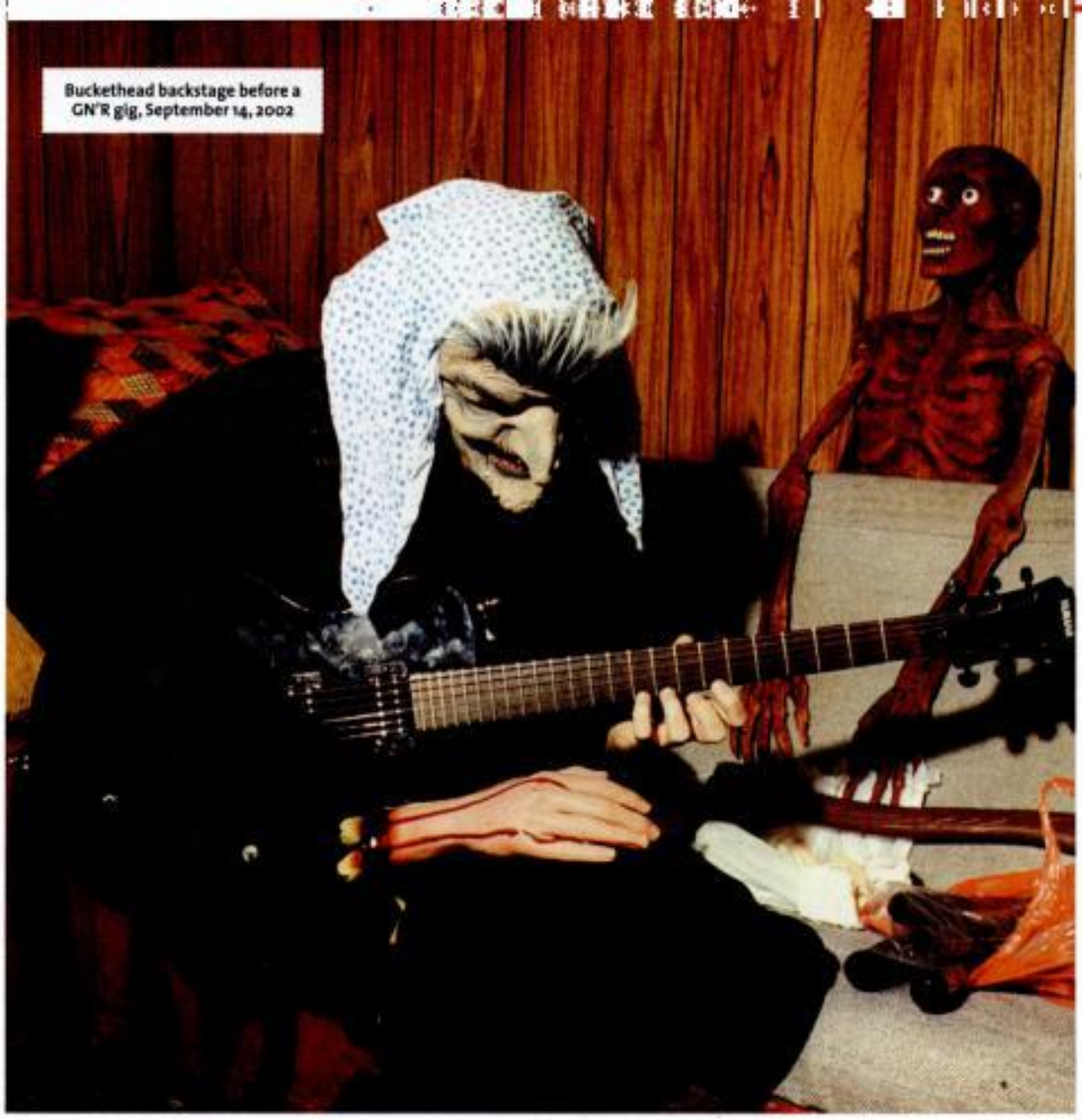
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Buckethead backstage before a GN'R gig, September 14, 2002

Roses. Not only did you get records out of them, but you got extra records that weren't even part of the contract. No one can wrangle a fucking record out of 'em but you! Would you do it?"

As the A&R man who discovered GN'R, Zutaut (pronounced "Zoo-tot," he is sometimes called "Zoot") had steered the band through its pre-*Democracy* releases: the era-defining *Appetite for Destruction*, the sprawling *Use Your Illusion* albums, and the stop-gap releases: *Live ?!*@ Like a Suicide*, *GN'R Lies* and *The Spaghetti Incident?* But as the band broke down, the relationship had soured. He'd gone to work for Polygram and had spent the last two years on gardening leave after a fallout with the label boss. He'd moved to New York, used the time to get to know his daughter, even volunteering to work on the PTA at her school

Things have changed, Zutaut tells Iovine. "I would do anything to help Axl," he says, "but I'm not even sure he'll speak to me. Plus, my family are in New York and being on Guns N' Roses watch is 24/7. When you're working with Axl there's no time schedule. It's starting at 6 A.M. or 3 A.M. or 2 A.M. It'll probably rupture my marriage. I don't know."

The next day, Guns manager Doug Goldstein calls. "I hear you talked to Jimmy," he says. "We don't know what else to do. We can't seem to get the record finished, and it's great stuff. Would you be willing to come back?" The day after, he gets a conference call from Iovine and Goldstein. "How about you just come out and have a meeting with Axl?" they ask.

"Okay, just a meeting," Zoot agrees. And so it was that Tom Zutaut found himself sucked back into the world of GN'R, sitting in an L.A. studio a couple of days later for a meeting with Axl Rose.

"He was sitting on a sofa in the studio, and I was sitting in a chair," Tom recalls. "He looked at me, and the first thing he said was, 'Before you and I can do anything, I have to know the truth about Erin Everly.' "

THE TRUTH ABOUT ERIN EVERLY

The daughter of the Everly Brothers' Don Everly, Erin met Axl Rose in 1986. Soon after, Axl wrote his unusually tender and sentimental lyrics for "Sweet Child O' Mine" about her ("She's got eyes of the bluest skies/ As if they thought of rain/I hate to look into those eyes/And see an ounce of pain"). There was a whole heap of pain in the relationship. Both Axl and Erin had dysfunctional family backgrounds, and tensions between them spilled over into public arguments and violent spats. They were married in April 1990; Everly later claimed that she accepted Axl's proposal only after he came to her house at 4 A.M., claiming he had a gun in his car and would kill himself if she didn't marry him. The inevitable split came the following year, with Erin alleging that Axl severely abused her. She filed a lawsuit against him in 1994 and eventually settled out of court.

As Guns N' Roses' A&R man, confidant and fixer, Tom Zutaut was often dragged into Axl's domestic disputes. "I'd get a phone call from Axl basically saying, 'I need your help. You've gotta come over here right now!' So I would

> "Suddenly he was Buckethead, and he was telling me some story about how his mum was a hen and his dad was a rooster." —Zutaut

go over there, and they'd be screaming at each other, and I would take Erin back to my house with my pregnant wife, and we would look after Erin. Chill 'em out. And a few hours later, or maybe the next day, Axl would ring and say, 'Okay, I'm good now. Bring her back.' Then I would take Erin back. This happened more times than you can imagine."

In 1994, an anonymous friend of Rose told *People* magazine, "Erin portrays herself as a victim and him as the evil aggressor. From what I witnessed, she was the aggressor." Zutaut agreed that sometimes Everly deliberately enraged Axl. Eventually, he decided to confront her about it.

"I said to her, 'A lot of kids can't help repeating what they grew up with. But we have to try and learn from our parents and do better. I'm not gonna sit here and have you blame everything on Axl anymore, because the truth is that if you wanted to get out of this cycle, you could. But it requires you to leave him, or it requires you to stop blaming him. I mean, you guys need to go into therapy or something.' "

Her reaction took Zutaut by surprise. "She got really mad at me," he says. "So her response was to go back to Axl and claim that I hit on her." Axl believed Everly. "It put this personal distrust between Axl and I," Zutaut says.

Rose's relationships, in general, were disintegrating. He was slowly drifting apart from the band members. Zutaut recalls that, during the making of Guns N' Roses' debut, *Appetite for* Destruction, "songwriting and recording was a collaborative process that involved everybody." But beginning with the *Use Your Illusion* albums, recorded over 1990 and 1991, "the band did their stuff and then Axl came in and put the frosting on the cake," he says. "He worked in his own time, and no one was really allowed to be in the studio when Axl was there."

But when it came to finishing the records, Rose couldn't do everything by himself. Zutaut was vacationing in Hawaii when he received a call from the singer requesting his help with the mixes for *Use Your Illusion*. "He actually apologized to me and said, 'Look, in spite of this thing that happened with Erin—whether you did it or you didn't—there's no one I trust with the sound and the vibe of Guns N' Roses more than you. Other than myself, no one gets it but you. I can't finish this record without your help. I need you now.' "

Zutaut was touched and tried again to reassure Axl that he hadn't propositioned his ex-wife. "And he was like, 'I don't know if I believe you. She's a beautiful woman, and I think you probably did hit on her. But,' he goes, 'I don't care. I'm not with her anymore, and I need your help.' "

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UNDERSTANDING AXL

Ten years on, in 2001, Axl once again needed Zutaut's help to finish a project. But once again, nothing would happen until Zoot tried again to explain what had happened between him and Axl's ex-wife.

"After I told him, he said, 'Can I really truly believe that? Do you swear to God?' And I said, 'Axl, I swear to God.' And he's like, 'I just can't believe that fucking bitch lied to me.'

"He finally looked at me and said, 'Okay, we've got that out of the way. Now we can move forward.' "

Having cleared the first hurdle, Zutaut then had to prove he could help in the studio. "Here was the Axl that I met in 1985 again," he says, "a guy that had a vision and wanted to make the best record that had ever been made. And we talked, and he said, 'I go to the studio, I tell 'em what I want, and they tell me that they've got what I want, and then when I listen to it I'm bummed out.' He goes, 'Nobody seems to understand my language.' "

The two men talked continuously for six hours as Axl brought Zutaut up to speed on the state of *Chinese Democracy*. Fully briefed, Zutaut entered the studio the next day without Axl and met with Roy Thomas Baker, with whom he had worked at Elektra Records. Axl had asked Zutaut to help with the drum sound for the album's title track. The singer had told Baker that he wanted the same drum sound as Dave Grohl on Nirvana's "Smells Like Teen Spirit," the breakthrough hit from the group's album *Nevermind*. Baker and his production crew claimed they had it, but Axl was not satisfied.

After hearing the track for himself, Zutaut agreed with Axl. He took a break and went to the local Tower Records, where he bought a copy of *Nevermind*. Back in the studio, he and Baker set to work matching the drum sounds. "I guess maybe they heard the Nirvana hits on the radio and they just thought that they knew the sound," Zutaut says. "But none of them had thought to just go buy the album and listen to it."

They sent the finished recording to the Axl, who called Zutaut straight away. "I've only been asking for that for, like, six fucking months!" he said. "I wish I'd called you a couple of years ago. Can you come out here and do this?" Zutaut said he'd talk to Interscope/Geffen about it. He would, after all, be working for the label, not Axl.

A week later, the two parties were still trying to agree on a fee when Axl telephoned Zutaut. "He said, 'I don't give a fuck about the money. Whatever it takes. I just know I need you here to move forward, 'cause I've been spinning my wheels for at least six months. I'm gonna tell 'em they have to give you the money if they want the record.' "

Zutaut got what he wanted with one compromise: he agreed to make part of his fee contingent upon completing the album by the label's deadline. It was, in essence, a wager. "Which, of course, I lost.

"But back then, I felt that I could get it done no problem. It was like *Use Your Illusion* and *Appetite* all over again. I know what Axl wants, I can get it out of the crew that are in there now. RTB [*Roy Thomas Baker*] and I worked at Elektra Records for two years so, you know, no problem! By deferring some of the money to a trigger date on delivery of the record, Interscope saved some money and they got my services, and everybody was happy."



At the Pukkelpop Festival, Belgium, August 24, 2002

PAGIE KNAEPS/FGN-LFI

THE RETURN OF BUCKETHEAD

Buckethead had already joined and quit Guns N' Roses by the time Zutaut signed onto *Chinese Democracy*. One of the producer's first tasks was to get the guitarist back.

Born Brian Carroll in 1969, Buckethead began to demonstrate his guitar virtuosity as a young teenager after taking lessons for a year from future Mr. Big guitarist Paul Gilbert. By the time Buckethead joined Guns N' Roses in 2000, he had released five solo albums of dysfunctional funk metal and scorching shred guitar and built up a sizeable cult following, particularly among guitar players. With his blank white mask and signature KFC bucket hat, Buckethead was the anti Slash, a quality that made him an inspired replacement. (GN'R fans briefly flirted with rumors that Buckethead was Slash in disguise. To this day Paul Gilbert gets asked if he's Buckethead.)

Zutaut arranged to meet privately with the guitarist at a Los Angeles deli. There, Buckethead poured out his numerous complaints. Chief among them were an incompatibility with Roy Thomas Baker and frustration with coming to the studio every day, even when Axl was not present, and playing the same parts repeatedly. Axl, he explained, is his hero, but after a year in the studio, Buckethead was convinced *Chinese Democracy* would never come out. He just wanted to get on with his life.

When Buckethead was finished speaking, Zutaut began laying out his case. "Look," he said, "I got almost six albums out of GN'R. I'm talking to Axl every day. I feel pretty good. I think I can get the record finished."

He also had plenty of praise for the guitarist. "You're a genius," Zutaut told him, "I'd love to work with you. You're one of the few people that can be in GN'R and make GN'R special the way Slash made it special. I promise you that I will be in the studio with you every day, and I will help you get what you want done, and I won't tell you to be Slash."

What, Zutaut asked, could he do to make the

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recording experience better for him? Suddenly, says Zutaut, "he went into Buckethead mode. I was talking to Brian, who was confiding in me, and suddenly he was Buckethead, and he was telling me some story about how his mum was a hen and his dad was a rooster. I couldn't tell whether it was fantasy or reality or who I was even talking to. But he believed it!

"Then it's like Brian comes back and he's kinda saying, 'You know I'd really like to make a movie of my life story and how I was raised in a chicken coop. It's the only place where I really feel comfortable.' "

Zutaut had a brainstorm. "I said, 'What if we built you a chicken coop in the studio for you to record your guitar parts?' His jaw dropped. He said, 'Would you really do that?' And I said, 'Well, it's my job to find out whatever it is that will help you get the best creativity out of yourself.' Buckethead said, 'If I could have my own chicken coop in the studio, my own world to live in, I could play a lot better.' "

Two days later, the coop was built. "It's like an apartment within the studio that's a chicken coop," Zutaut explains. "He's got his chair and a little sofa in there, and there's, like, a rubber chicken with its head cut off hanging from the ceiling, and body parts. It's totally Buckethead's world. He brought in all his props and toys and put straw on the floor! You could almost smell the chickens."

Aside from assistant engineers who would adjust microphones, no one but Buckethead was allowed in the coop. "You could not destroy the spirit and karmic vibe of the coop, his personal retreat," Zutaut says. "You could stand outside and talk, looking through, but nobody was allowed in there."

Beta Lebeis stresses that the coop was just a bit of fun. "In every band, people have their own ways of being creative—their own things that are personal to them," she says, "and Buckethead loved chicken coops. And he loved cemeteries. He just loved that shit. So it was just a fun thing to do.

"And [*the coop*] didn't cost money or anything. People say, 'Oh my gosh, that's part of the money we spent on the album.' It has nothing to do with that. It's something you do in three or four hours just for fun, to play a joke on somebody."

As the weeks went by, the joke started to wear thin. "There was a bit of creative tension with Roy Thomas Baker," Zutaut says. "Not because Roy is doing anything wrong or isn't a great producer or anything like that. But you know, some people have friction. It's like oil and water. It might have been cultural differences."

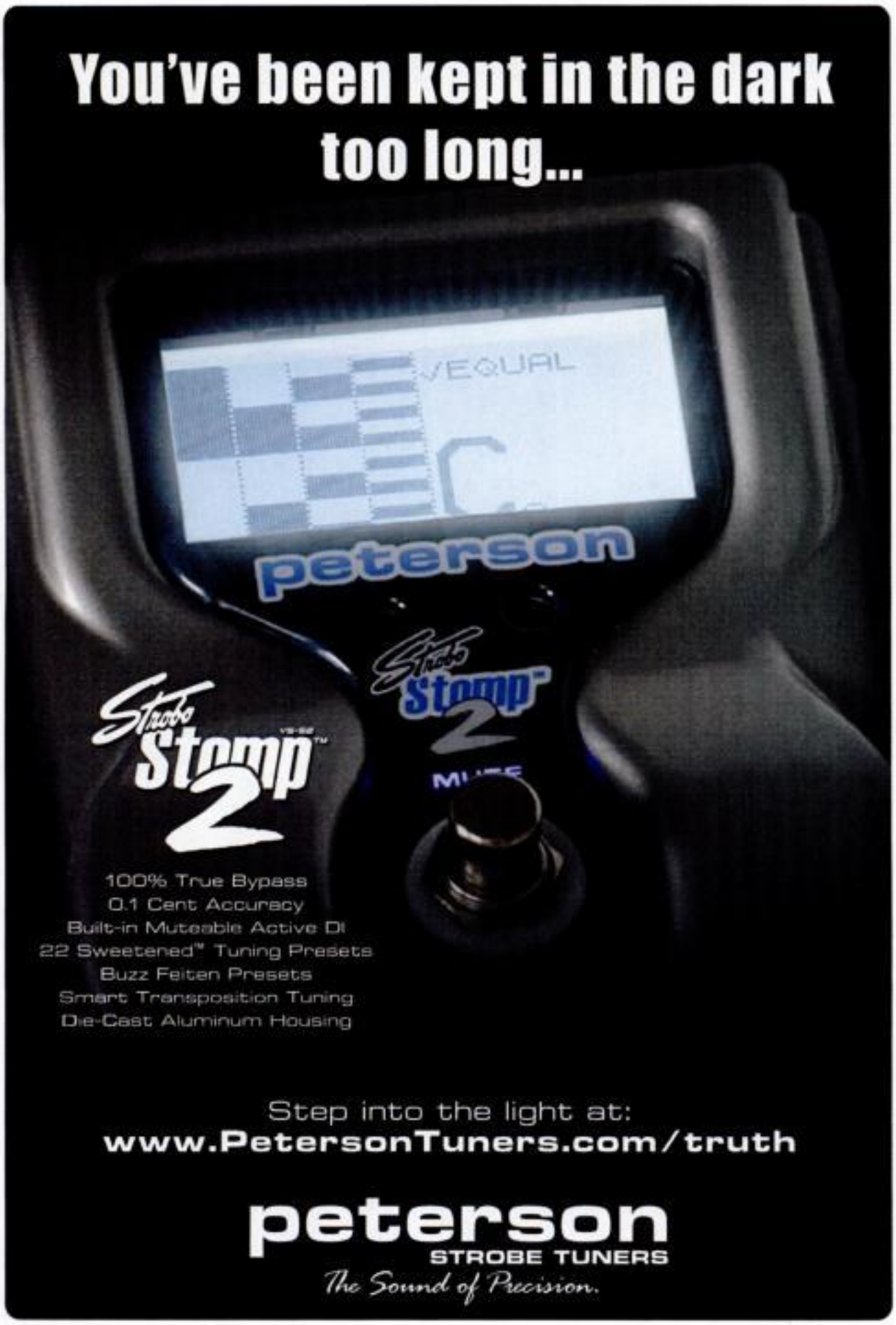
If the coop seemed an extreme accommodation to artistic stimulation, it didn't compare to Buckethead's next request: a TV setup so he can watch porn movies while recording. "And that seemed to really inspire him to record some great stuff," Zutaut says.

The guitarist was deep into it one evening when Rose turned up. "Axl sees that Bucket is running this porn," Zutaut recalls. "And it is pretty hardcore stuff. It's not soft porn by any stretch of the imagination. And Axl is really disturbed by it." Zutaut explained the situation to Rose, but the singer was not moved. "He said music is about energy and we are transferring a creative spirit and vibe within the music," Zutaut says. "He said, 'I really can't have the vibe of dirty depraved porn being a part of my record. It is really not what this record is about, you know?' "

The story sheds much light on Rose's philosophy about the creative process. "Axl is a firm believer that the energy, or soul, of everyone involved in the process comes through in the final artistic piece," Zutaut explains. "So he works really hard to make sure what comes in and goes out is pure and right for his vision. Which is why Axl was always very disturbed about the former Gunners' heroin use and what effect it had on their creativity."

Rose spoke with Buckethead and explained his position. "Then Axl left, and Bucket was pretty despondent," Zutaut says. "He disappeared for a few days because he was pretty torn up about it. Not because he was angry or because he thought he should be able to watch what he wants. I think it was more because of the emotional implications that Axl brought up to him: that it wasn't right to be inspired by shit like that."

If that wasn't weird enough, there was also an occasion where Buckethead appeared to be inspired by shit itself. One of Rose's wolf-dogs—a hybrid that is three-quarters timber wolf and one-quarter dog—had recently given birth, and the singer had offered one of the pups to Zutaut's daughter, who had recently lost her own dog. A few days afterward, he brought in the puppy. "And it's the cutest little thing," says Zutaut, "but it goes into the chicken coop and takes a dump. And because no one



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is allowed in there, we wait for Bucket to come in so that we can get his permission to clean it up. So Bucket shows up later to work on his parts, and he is miked up so he can record and we hear through the speaker, 'Oh, I love the smell of dog poop...'

Zutaut recalls that Baker or one of his engineers offered to have the mess cleaned up. "And Bucket says, 'Don't take it away. I love the smell of dog poop..' Three days later, the studio stinks to high heaven of dog poop, and finally the studio could not bear it and had it cleaned up. When Bucket came in the next day, he was like 'Where is my dog poop, man? I told them not to clean it up,' and was generally bummed out that it had been cleaned up. And in the meantime, the wolf puppy poop had inspired him for a few days to do some great work."

NEW EYEBALLS IN A SECRET CLUB

Zutaut settled into the day-to-day work of trying to get the album made. Feeling like "the new eyeballs in a secret club," he saw how money and time were being squandered.

"One of the things that Interscope wanted me to do was have a look at the budget and try to figure out where all of this money was going." He noticed "an astronomical amount" being spent on rented gear that was not being used. "It's a bit of a luxury to have a '59 Les Paul at however many thousands of dollars a month when it isn't even being used. Maybe one day three years ago they needed this piece of gear, but now the track it was used on isn't even still being considered. We'd paid enough in rental for it that we could have bought it." In the end, he recalls that he reduced the monthly costs by $75,000 in rental equipment alone.

Axl Rose's irregular time keeping was also causing its own problems. "He'd come to the studio once or twice a week," Zutaut says, "and then we might be there for two weeks because he stays to work on stuff. Or he might come at four in the afternoon and work 'til midnight the next day. It didn't bother me, because this was how GN'R had always operated. Whether it's Axl, Duff, Slash or Izzy or whoever, when these guys want to record, you record 'em. This is not a nine-to-five job for them."

However, several nine-to-fivers were being employed on the sessions, even on days when nothing was happening. "Musicians, engineers, Pro Tools guys, assistant engineers—in all honesty, these fucking people are getting paid shitloads of money, and they're sitting on their ass doing nothing because Axl's not coming to the studio and they can't get him on the phone. So you've got all these people sucking money out of him doing nothing, spinning their wheels. They're inventing ways to stay busy."

Apart from the administrative work, 95 percent of Zutaut's job was to listen to all the songs. "There were probably 50 or 60 songs on four or five CDs with 12 to 15 songs a piece," he recalls. "I had to go through those songs and then sit with Axl and work with him directly to pick and choose which songs would be worth finishing."

A nocturnal worker, Rose would spend the night listening to tracks Zutaut and Baker had worked on that day. At two or three in the afternoon, he would wake up, call the studio and tell what he liked and didn't. Slowly, the album was coming together.

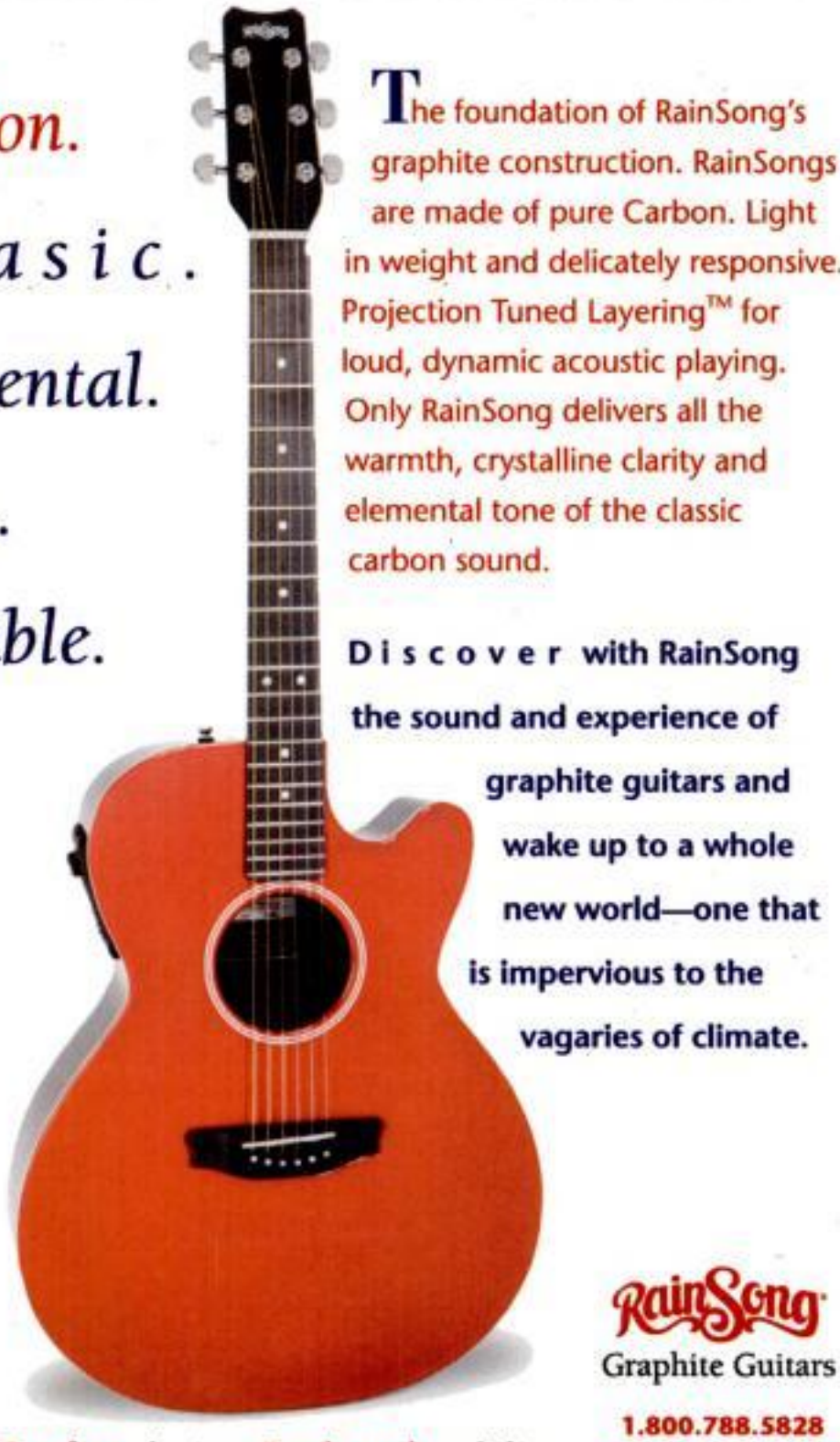
"We were finishing tracks," Zutaut confirms. "Doing overdubs with Buckethead and Robin Finck and some stuff with Tommy Stinson. I felt we had a well-finished version of 'The Blues,' 'Madagascar' and 'Chinese Democracy.' 'Atlas Shrugged' was pretty good." Though Josh Freese had laid down the original drum tracks, he was no longer in the band. "And because of Axl's belief that the record is supposed to be the energy of the people involved in creating it, we had to replace Josh Freese's drumming," Zutaut explains. "And his drumming was spectacular." The task fell to Brian "Brain" Mantia. "I would not have wanted to be in Brain's shoes," Zutaut says. "Basically we were saying to him, 'We have got a brilliant performance of this and now we need you to recreate it.' "

BLACK HAWK DOWN

Problems between Zutaut and Rose began to surface around the same time that mixes were being finished. Direct Ridley Scott had requested permission to use "Welcome to

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the Jungle" in his movie *Black Hawk Down*, and negotiations had begun to see if he would accept a remade version featuring the new Guns N' Roses lineup.

Rose and Zutaut disagreed on the wisdom of remaking the track. According to Beta Lebeis, Axl felt it would be too difficult to recut the track in the middle of finishing *Chinese Democracy*. She recalls that he told Zutaut, " 'Listen, we're making the album. Now we have to stop and do this?" But Zutaut claims that the band had already rerecorded the song. "Part of Axl's induction process for his new band was that they rerecorded every song off of *Appetite*," he says. "We just had to spend a day mixing it."

To resolve the matter, Rose and Zutaut requested a private screening of the movie. When Axl showed up, he was shocked to find a group of strangers in the theater. Certain that Zutaut had misled him about the screening in order to gain an advantage, Rose turned on the producer. "He said, 'I can't believe you lied to me about this," Zutaut says. "You told me it was a private screening! You're fired!' "

Zutaut believes he was set up by someone looking to discredit him, though Rose's camp denies the accusation. Whatever the truth, Zutaut was off the album. A few months later, so was Roy Thomas Baker. Buckethead hung on until 2004. When he left, the band issued the following statement: "During his tenure with the band, Buckethead has been inconsistent and erratic in both his behavior and his commitment, despite being under contract, creating uncertainty and confusion and making it virtually impossible to move forward with recording, rehearsals, and live plans with confidence. His transient lifestyle has made it near impossible for even his closest friends to have nearly any form of communications with him whatsoever."

Here, in the middle of 2008, it doesn't seem too far fetched to suggest that *Chinese Democracy*, by its very title alone, is intended to be a never-ending project—an impossibility that, from time to time, seems convincingly within reach. Zutaut dismisses the notion. He points out that not only did Rose demonstrate a clear intention to finish the album but the vast majority had been finished while he worked on it. "By the time I left, I felt that there were probably 11 or 12 tracks that just needed need final mixes. We could have had a record out for September 2002. I don't think it would have been an issue. I would have given it another three months for a few more overdubs and three for mixing and, worst-case scenario, [*it would have been*] out spring of '03."

In February 2004, after yet another missed deadline, Geffen wrote to GN'R's management: "Having exceeded all budgeted and approved recording costs by millions of dollars," the label wrote, "it is Mr. Rose's obligation to fund and complete the album, not Geffen's."

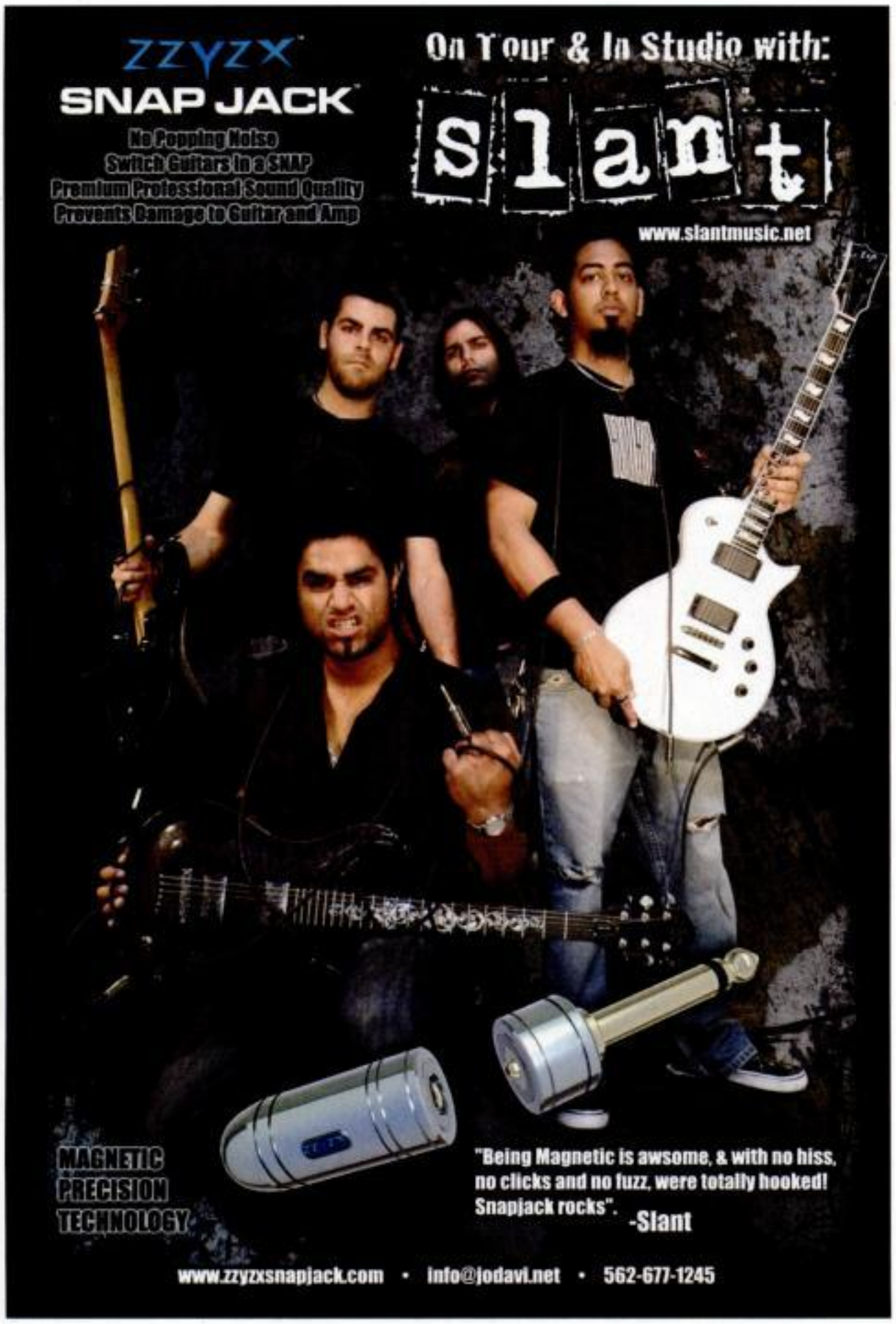
At the time of writing, U.S. rock DJ Eddie Trunk—one of the few people to have interviewed Axl Rose in recent years—has claimed that now the delay is coming from "not the band...but the label. There is so much money tied up in this record that in today's business it will be virtually impossible [*for it*] to be profitable, meaning the label might want to sell it off but can not find a buyer since nobody buys CDs anymore. Problem might not be Axl this time around and [*it*] might keep this CD in limbo for more years to come."

Beta Lebeis scoffs at the idea. "The album was finished before Christmas," she says, "but everyone knows that. We're in negotiations now with the record company."

"Negotiations" could include the release date or something more novel. In an age that sees Radiohead giving albums away online, is it enough to launch an album like *Chinese Democracy* in the "traditional" manner? And even if they wanted to, does the album have the hit single it would need to get global airplay? "It's a great GN'R record," Zutaut contends, "but is there a hit single? Because without the hit, you can't sell 20 million."

Perhaps *Chinese Democracy* is a victim of its own excessive promises. Expectations for the album were running high long before Zutaut entered into its history, in 2001. Today, anything less than the second coming would disappoint all but the most die-hard Axl Rose devotees.

Perhaps Rose himself knows that is true. In a press release dated August 14, 2002, he offered some advice to fans anticipating the album's release: "If you're waiting...don't. Live your life. That's your responsibility not mine. If it were not to happen you won't have missed a thing. If in fact it does you might get something that works for you—in the end you could win on this either way. But if you're really into waiting, try holding your breath for Jesus 'cause I hear the payoff may be that much greater."



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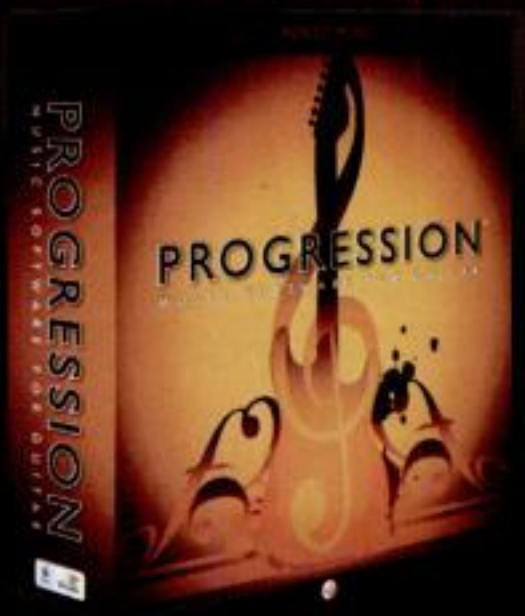


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TWO for the ROAD

As the hard-rocking Crüe Fest tour gets underway,
MÖTLEY CRÜE'S MICK MARS and BUCKCHERRY'S KEITH NELSON
discuss their bands' latest albums and why guitarists
have the toughest job in the business.

By Richard Bienstock & Photos by Travis Shinn

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"Put on your shades, grab a wine glass, and smash it on the bar."

When Mick Mars talks, people listen. The Mötley Crüe guitarist is perched on a stool at the Rainbow Bar & Grill, the West Hollywood club that's been the site of countless debauched moments in Mötley history, not to mention those of many of their rock-and-roll forebears, peers and followers. He is observing intently as a photographer snaps away at Buckcherry guitarist Keith Nelson. Which is when, black cap pulled low over his eyes and peering out from behind dark sunglasses, Mars gives the aforementioned command.

Crash!

Nelson sends broken glass flying in every direction. Unfortunately, the shot is missed.

"Do it again," Mars instructs him. "But this time fill the cup with ice—it'll look like glass when it smashes."

Crash!

Nelson brings his arm down hard, and shards of glass and ice erupt off the bar and spray around the room like BB pellets. The shot is captured (and looks very, very cool). Mars smiles. "Done it a million times," he says of the glass-and-ice combo. "Always works like a charm."

Despite his apparent photographic expertise, Mars has not been summoned to the Rainbow on this day to act as an impromptu lensman for this *Guitar World* shoot. Nor have he and Nelson been brought together merely to bust up the joint. Rather, the two guitarists are here with *Guitar World* to talk shop—and there's lots of shop to talk.

At the top of the list for Mars is *Saints of Los Angeles* (Mötley/Eleven Seven), Mötley Crüe's first new studio disc in eight years, and their first in almost a dozen to feature the original lineup of Mars, singer Vince Neil, bassist Nikki Sixx and drummer Tommy Lee. Taken as a whole, the album's songs loosely recount Mötley's rise to fame—it's something of a "soundtrack" to the band's 2001 best-selling autobiography (and soon-to-be film) *The Dirt*. Without a doubt, it's the most vibrant, engrossing and downright rocking Crüe effort in a very long time. From the



sinister churn of the title track to the punk-trash stomp of "Face Down in the Dirt" to the glammy pop of "Down at the Whisky," *Saints of Los Angeles* succeeds where recent Crüe discs have come up short, retaining the classic Mötley sound while updating it for the modern musical world.

As with every record throughout the band's 27-year recording career, at the center of it all is Mars' thick, grinding guitar riffs—rarely celebrated, always underappreciated. "There are some people that recognize what I do," Mars says, "but a lot more that don't. I'm used to that. I will say, though, a few years back when we were on the road with Aerosmith, those guys were bowing to my playing and my tone."

Nelson, for his part, concurs with the Aerosmith men. "The first Mötley record I ever heard was *Shout at the Devil*, and Mick's guitar on that was where it all came together for me. You could sing the riffs. You could sing the solos. It hit me right between the eyes like a hammer."

Nelson and his Buckcherry bandmates are currently in the studio putting the finishing touches on their upcoming full-length. However, their most recent album, 2006's *15*, has not yet finished its run. The album's fifth single, the smash power ballad "Sorry," is still riding high on the charts, and, along with the raunchy "Crazy Bitch," has pushed *15* past sales of one million. Not bad for a band that, after rising to fame with their 1999 debut single, "Lit Up," crashed, burned and dissolved in fairly short order, and as recently as 2005 couldn't convince an American record label to give them the time of day.

The one that did was Mötley's label, Eleven Seven, which brings us to another reason *Guitar World* has brought Mars and Nelson together on this day: to discuss Crüe Fest, Mötley Crüe's summer tour with Buckcherry. Rounding out the bill are several artists associated with either Eleven Seven or its allied management company, 10th Street Entertainment, including Trapt, Papa Roach and Sixx:AM, the band headed by Nikki Sixx. The jaunt—part rock extravaganza, part sly marketing move—is shaping up to be one of the hottest tickets of the summer.

On a warm afternoon in Hollywood, Mars and Nelson broke bread—and a few wine glasses—with *Guitar World* and talked Crüe Fest, their respective bands and the state of the music industry. They also discussed their favorite pieces of gear, their shared love of the blues, and why guitarists have the hardest job in rock and roll.



GUITAR WORLD So what's the idea behind Crüe Fest?

MICK MARS Mötley could have just toured the new album, like we always do, but we wanted to put something together that was more of

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an event. We're trying to reach the next step on the ladder, you know? We wanna get up to that Aerosmith/Rolling Stones level. And Mötley built our reputation on playing live. We once did a tour that we called "Any Place There's Electricity": we're happy to go anywhere and play any place, at any time. So we have plans to do Crüe Fest as an annual thing, just like any other festival: Ozzfest, Lollapalooza... And festivals are always good, because you get great bands and also great guys to hang out with, like, well, Keith!

KEITH NELSON [*laughs*] Mick should watch what he says. He doesn't know this yet, but I'm actually riding on his bus for the whole tour.

GW Festivals may be a good time for the bands involved, but they also seem to have become a necessity. These days, you have to offer people as many options as possible in order to compete for their dollars.

NELSON That's true. One thing that we noticed in Buckcherry over the past two years of being on the road is that there are festivals for everything: your metal bands, your alternative bands, your lesbian acoustic singer-songwriters... They've got it all covered! But there hasn't really been a festival for rock bands; the genre is so scattered. So when the powers-that-be came to us and asked us to be a part of this tour, we jumped at it.

GW Mick, Mötley Crüe are touring behind their first new album in eight years. At this stage in the game, how does a new Mötley record come about?

MARS We'd been going out and doing the same thing over and over again, releasing greatest-hits albums and playing all the classic songs on tour. That gets old. And we had done [*1997's*] *Generation Swine* and [*2000's*] *New Tattoo*, but truthfully, those were big disappointments, not only to us but to our fans as well. So we decided, You know what? It's time for us to sit down and concentrate. We need to do a real modern-sounding rock record but still be Mötley Crüe about it and show people how we've progressed as a band and as songwriters.

GW There are contributions from several outside writers on *Saints of Los Angeles*, including Marti Frederiksen and Nikki's Sixx:A.M. bandmates James Michael and DJ Ashba.

MARS They all added their own thing to the songs. Marti's cool. He's done a bunch of stuff with Aerosmith and these guys [*Buckcherry*]. DJ's a great guitarist. He came up with some pretty cool ideas, some stuff I wouldn't think of. And James Michael is just an all-around good songwriter. He writes really strong—let's call them "radio-friendly"—songs.

GW You say "radio friendly" with a bit of a smirk.

MARS You know, I've always been about the music. I could give two fucks about radio or any of that. But I shouldn't say that because the programmers might get wind of it and stop playing us! But I couldn't care less about radio, TV—even *money*. I'm about music, not hits.

GW But speaking of hits: Keith, Buckcherry are currently enjoying some of the biggest of your career. People have likened one of them, "Crazy Bitch," to a 21st century version of "Girls, Girls, Girls."

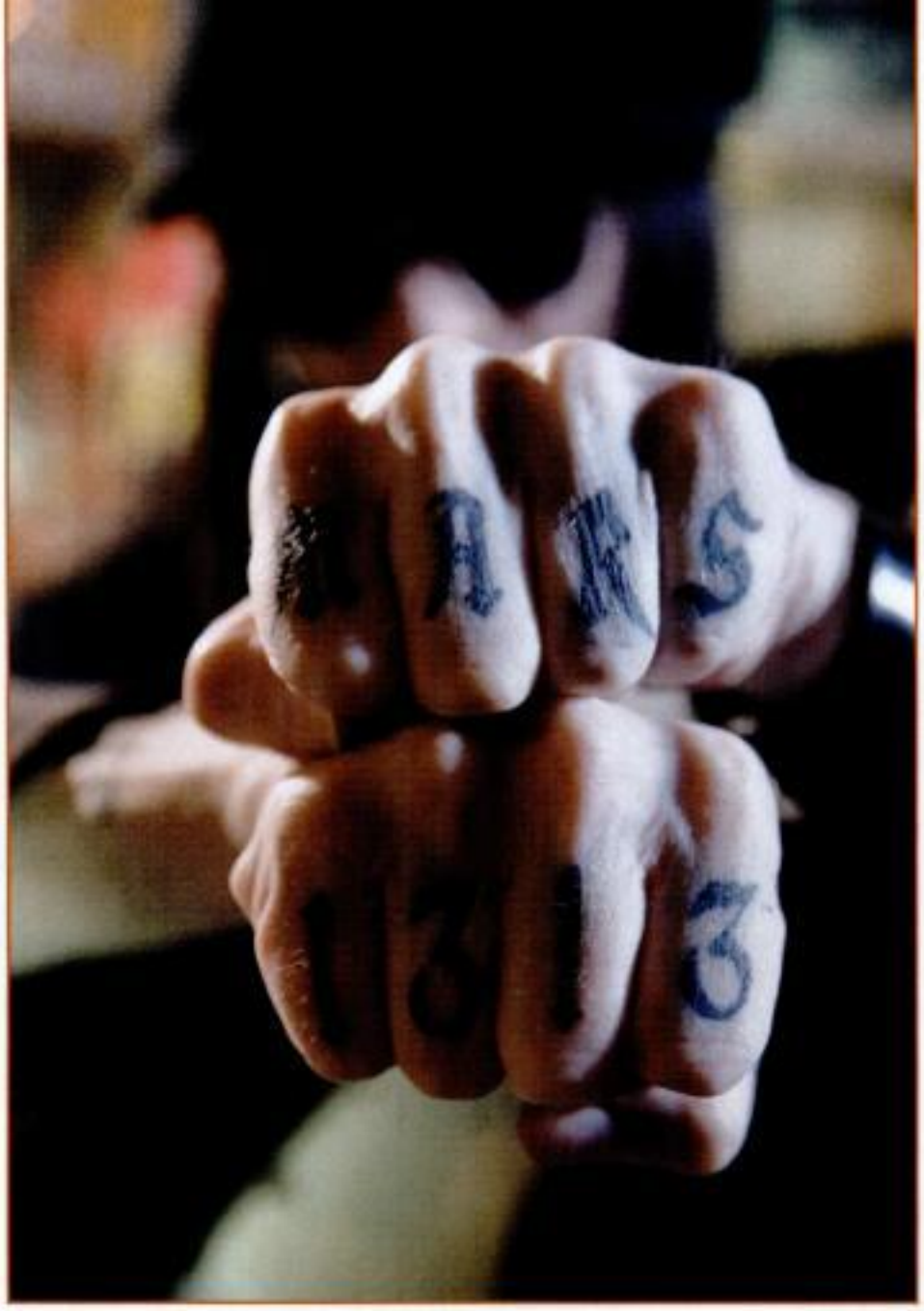
NELSON They're definitely both strip-club anthems. My first thought about "Crazy Bitch" was, Well, it's never gonna get played on the radio! But to me, it's so tongue-in-cheek and over-the-top, it's hilarious. Because who the fuck, other than maybe Mötley, would write a song like that? Even women seem to like it and, more importantly, to get the joke. When we finished *15*, we put the song up on our MySpace page, just as a sort of, "Hey, we're back, for anyone who cares." All of sudden, satellite radio picked up on it, and then next thing we knew terrestrial radio stations were going to MySpace, downloading the song and overdubbing duck quacks over all the "fucks." We were on tour at the time, and I had to hop a plane home to do a quick edit and take out all the *f*-bombs so radio could play it.

GW And now you have a Platinum album. Pretty good for a band that had more or less been completely written off just a few years back.

NELSON No one in the industry really believed in us. All of the industry people we spoke with had no interest in the band. They were all about, "You guys can go do county fairs with... Styx!"

MARS Oh, god!

NELSON Yeah, like the music wasn't relevant anymore, that it was all just nostalgia. Without hearing a note of it. So I had pretty low expectations, but we made a very honest record that accurately represents who we are and what we're about, and I think that came across and connected with people.



> "I'm not a very pretty person; I'm ugly as f★★★ and I don't give a s★★★."
> —Mick Mars

GW You're both rock players who are very much rooted in the blues. Who were your influences growing up?

NELSON I'm from Pennsylvania, and I was very into Tom Petty, John Mellencamp, Bruce Springsteen...because that's what I was hearing coming out of the radio. But then when I started playing guitar it was Billy Gibbons, Jeff Beck, Jimmy Page and Jimi Hendrix. But I also went backward to the blues, to Muddy Waters, T-Bone Walker and Hubert Sumlin. It's funny, because Josh [*Todd, Buckcherry singer*] comes from a very punk rock background. Growing up, he never even owned a record longer than a seven-inch. So we get up onstage together, and he's screaming his punk stuff, while I wanna be an old black dude with a slide. We kinda meet somewhere in the middle. Though I will say that the music I make in Buckcherry is about the heaviest I've ever played.

GW Mick, you could probably say the same thing about your situation in Mötley.

MARS Totally. Nikki's like the punk, and I'm the classic rock and blues guy: Jeff Beck, Clapton, Hendrix... Nikki doesn't know a lot of my music, and then there's a lot of stuff he'll play for me and I'll just go, "Yeah, um, that's nice..." But I listen to it, because you can learn something from everything.

GW Is Mötley a band you would have ever been into had you not been a member?

MARS Well, it was hard for me to get into the whole thing at first. I was a blues guy, but I had played in cover bands that had done a lot of hard rock, so I was used to that, too. But on the first few Mötley albums I really felt restricted in terms of how I could play. I still do, somewhat, because I can play so much bet-

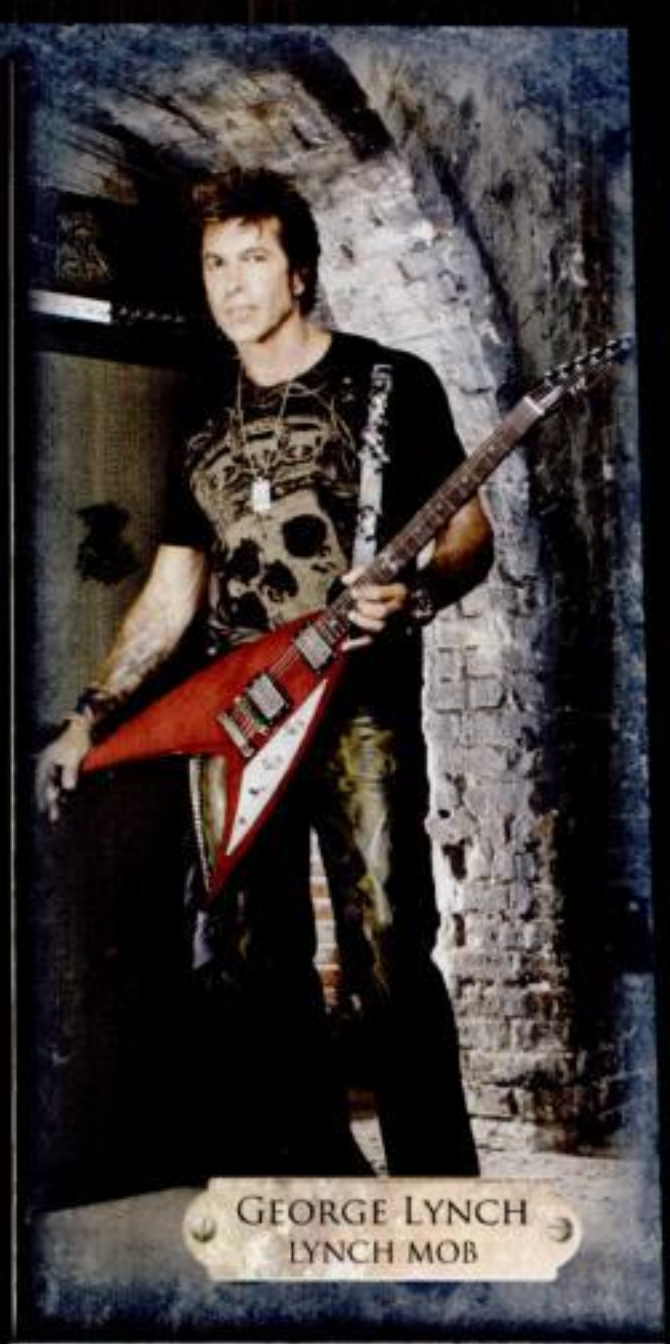
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ter than I do on our records.

GW What about the first time you had to put on the makeup...

MARS Hated it!

GW Did you look in the mirror and say, "What am I doing?"

MARS The way I always thought about it was, at least it wasn't Kiss or Twisted Sister. I was never into that. I just wanted to be a raw rock and roll band. And I mean, I'm not a very pretty person; I'm ugly as fuck and I don't give a shit. But again, it's about the music. I just wanted to play my guitar, you know?

GW Let's talk guitars a bit. Keith, I know you're something of a gearoholic.

NELSON I am. On *15* I played mainly Gretsches; most of the rhythm tracks were done with a Gretsch 6120. And I stick to vintage Marshalls: I have an old JTM-45, a '68 small-box "Plexi" and a '71 Super Lead. Those are the three workhorses. And then I have a couple others: a Vox AC30 and an old Fender Bandmaster.

GW Do you prefer vintage guitars as well?

NELSON I do. I have a couple great old [*Gibson*] PAF guitars I use in the studio, a '62 SG and a '62 355 that get a lot of work, some old Les Paul Juniors, a '54 Gold Top that I love, a '53 Fender Esquire... I also have some cool, newer stuff, like a Zemaitis. Like Mick, I have a lot of gear, but I stick to my favorites, because I don't wanna drag 60 guitars down to the studio or out on the road.

GW Mick, what did you use on *Saints of Los Angeles*?

MARS I still use my Strats. I have my main one that Fender built for me custom in 1996. There's no particular model to it. Like, it's not a '69 reissue or anything; it's just a custom shop model. Fender actually copied it off a guitar I had bought back on the *Dr. Feelgood* tour in '89. It never sounded good, so I hacked it up, and Fender based my custom Strat on that.

GW I know you've favored Soldano amps in recent years, in particular the Super Lead Overdrive.

MARS Actually, on *Saints of Los Angeles* I mostly used this new amp plug-in for Pro Tools called Eleven [*manufactured by DigiDesign*]. It's a virtual amp thing, where you choose from all these different classic models and cabinets and mix-and-match them with different microphones. I played through that, and [*producer*] James [*Michael*] and I stacked a bunch of amp models together: some Marshalls, a Soldano Super Lead and this custom Eleven plug-in. And it actually sounds like true, off-the-floor amps in a studio. It's a great application.

GW Can you talk about your gear setup on some of the classic Mötley albums, like *Shout at the Devil* [*1983*]?

MARS That was all my black '72 Les Paul Custom guitar. I bought it for 400 bucks and sold it years later for 25 grand. That was a good investment! And the amp line was all Marshall. In the old days I had two: a '71, and another that was also pretty ancient. They had master volumes, but on the back of the amp; I had them built-in. I used an Electro-Harmonix LPB-1 [*linear power booster*] on the front and had the amps stereo-ed off. And that's how I played in those days.

GW How about *Theater of Pain* [*1985*]?

MARS That record was also pretty much all black Les Paul. Though I remember when I was cutting the solo for "Home Sweet Home" the guitar wouldn't stay in tune or something, so I sent someone out to get me another one. The guy brought back a Kramer Baretta with a Floyd Rose on it. So that's why you hear some whammy dives on that one.

GW What about *Girls, Girls, Girls* [*1987*]?

MARS Well, *Theater of Pain* was the beginning of my using the Kramer and Charvel Strat- and Tele-style guitars, and that continued on through *Girls* and *Dr. Feelgood*. Also, around that time I was working with Eddie Van Halen's old tech, Rudy [*Leiren*], and he came in and set me up with this bi-amp system that changed a lot for me. I started to combine a lot of different amps, mixing and matching Hiwatts and Marshalls and Vox AC30s—all this different stuff. So I'm always open to trying new things.

GW Keith, Buckcherry is currently in the studio recording the follow-up to *15*. You cut that album in roughly two weeks and on a very small budget. How did that experience, and the album's unexpected success, affect the way you've been approaching the new one?

NELSON A lot and not at all. On the one hand, there's a much bigger pile of money for us to work with. We could have gone to the Bahamas or something for two months to do the record, you know? But instead we're doing it in L.A. in two weeks again. That seems to work for us. It's funny, but now I hear people say "We're gonna do it the Buckcherry way"—circumventing the major labels, getting the music out through MySpace and YouTube and all that. But we just did it that way out of necessity.

MARS With all the stuff that's going on today, who cares about the major labels? If you sign a deal with a major record label now, you're making a big mistake. With a major you're making maybe 10 cents on a record, and you can do so much better—not only from your albums but also from touring. And there are ways to get so much more out of it.

GW Hence, Crüe Fest.

MARS Exactly. It's funny though, because I always said to myself, "I don't wanna be on tour when I'm fucking 40 years old!" But here I am in my fifties and still doing it. But I'll tell you now, I don't wanna be in my *seventies* and still on the road. Maybe my early sixties, at the oldest. And even that's getting to be too gnarly.

GW Due to your health issues [*Mars suffers from ankylosing spondylitis, a degenerative bone disease*] people have speculated for years whether you're still up for this.

MARS I always have to prove myself. I've been dead twice according to rumor. And there's always stuff like, "Mick has to be carried onstage" or "Mick has to play in a wheelchair." It's all garbage. This thing that I have, I don't call it a disease; I call it an inconvenience. And the doubters can come and see me live and get their asses kicked by my playing.

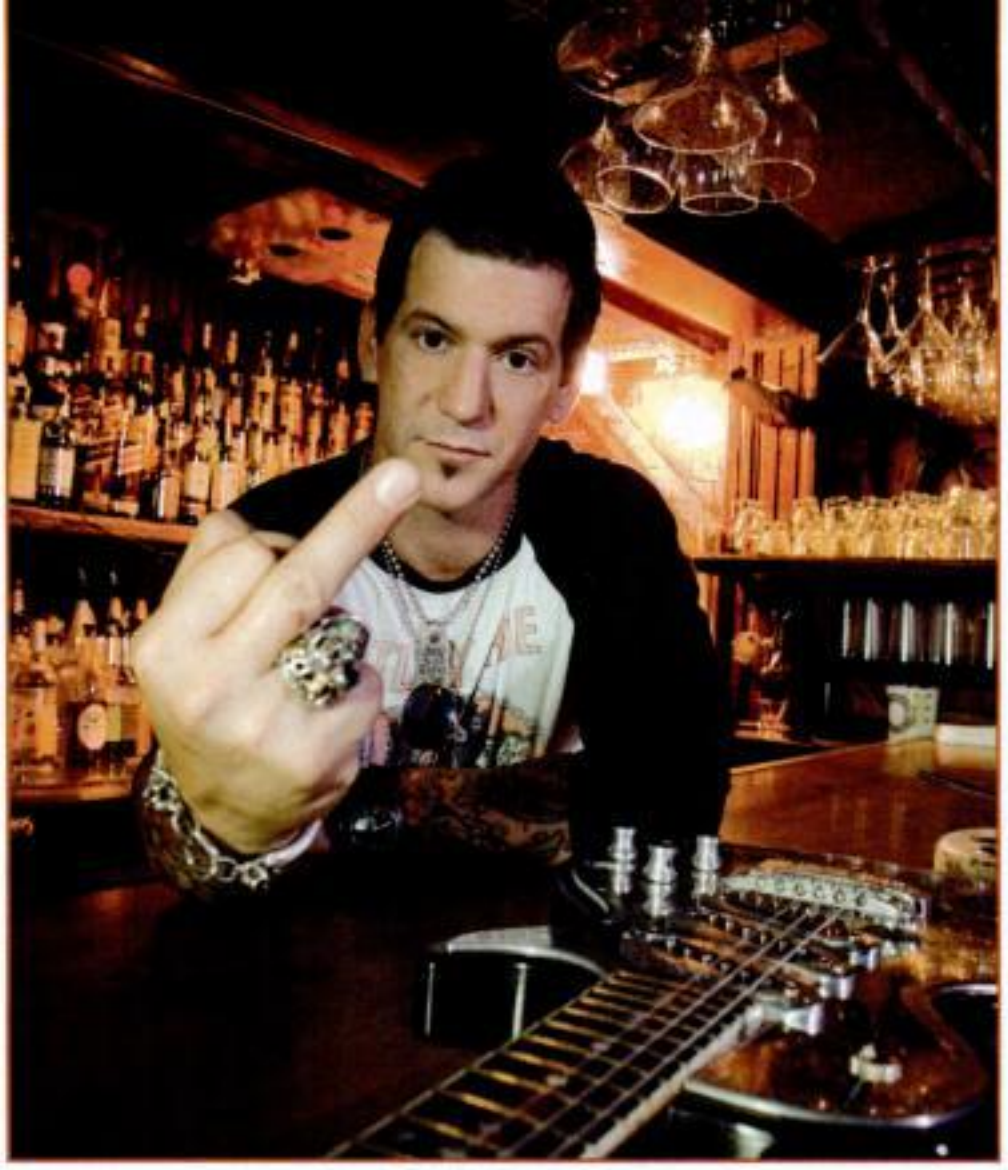
Here's a true story: A few years back I was in the hospital getting hip replacement surgery, and my nurse told me she overheard this guy ask someone, "Who is Mötley Crüe?" And the answer he got was, "Well, Tommy's the drummer, Nikki's the bass player, Vince is the singer, and Mick doesn't do anything." And I just went, "What? That's crazy!" People are so dismissive, but they don't realize that when you're the only guitar player in a band, you're really the only musical element coming off the stage. Other than the guitar, there's just the vocals and the rhythm section. I mean, not to degrade the other guys...

NELSON ...but let's do it!

MARS Well, bassists only have to play one string...

NELSON And drummers sit down all night. And singers, they don't even have to carry any gear.

MARS Shit, we've got the hardest job in rock and roll!



"I had to hop a plane home to do a quick edit and take out all the f-bombs so radio could play 'Crazy Bitch.'" —Keith Nelson

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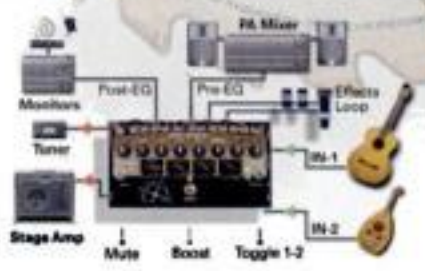
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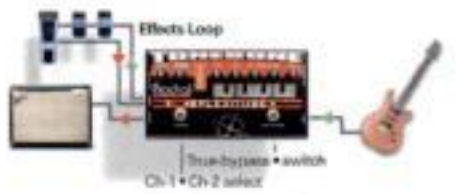


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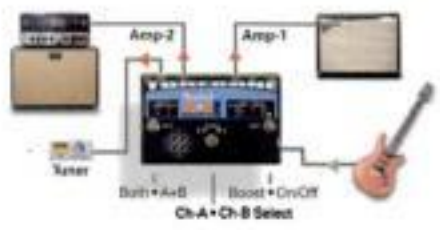


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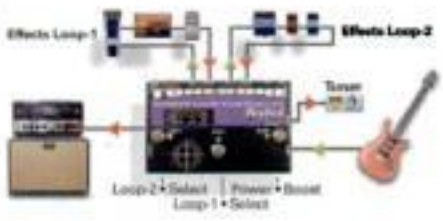


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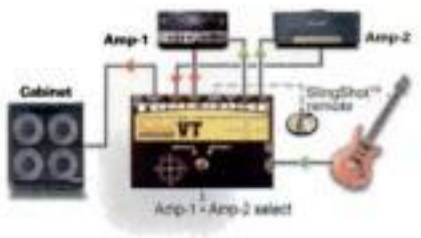


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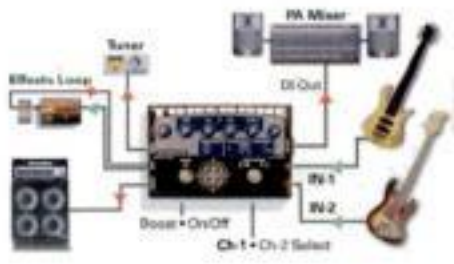


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THE RISING TIDE

BLUES MUSIC
WAS ALL DRIED UP
UNTIL **STEVIE RAY VAUGHAN**
& DOUBLE TROUBLE CAME
THUNDERING OUT
OF AUSTIN.

Guitar World celebrates the
25th anniversary of the blues album
that took the country by storm:
TEXAS FLOOD.

BY ALAN DI PERNA



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A young Stevie Ray Vaughan with a resonator guitar

IT'S NOT THAT BLUES music wasn't on the playlist in the early Eighties—it wasn't even on the radar.

People were listening to post punk, new wave, synth-pop, hardcore, the last throes of the Clash and the first rumblings of rap. Hair metal was also on the rise, emerging from the glam-rock and heavy metal acts that had dominated radio in the previous decade. It seemed as if nobody remembered the blues boom of the Sixties, which had inspired some of the Seventies' biggest acts, from Led Zeppelin to AC/DC to Fleetwood Mac. Black blues artists whose recognition had surged among young audiences the Sixties faded from the pop-culture dialog as FM rock radio congealed into the increasingly constricted "classic rock" format. By the dawn of the Eighties, the blues' Deep South roots were almost completely buried in obscurity. Even ZZ Top had begun using drum machines and synthesizers.

But then, in 1983, the debut album by a young Texan named Stevie Ray Vaughan put the blues back on the map. The album was called *Texas Flood*, a fitting enough name considering that it baptized a whole new generation of guitarists in the deep river of blues heritage. Vaughan is a big reason why the blues is still alive today. Young guitar slingers who didn't know B.B. King from a BB gun connected with his music deeply and passionately, just as guitarists in the Sixties had with the recordings of the Delta bluesmen.

Vaughan's legacy looms ever larger in the years since his untimely death, in 1990. That legacy began with *Texas Flood*, released 25 years ago. Stevie Ray once observed, "If I just go with what's in my heart and let it come out, then I'm okay." *Texas Flood* is definitive proof of that. Recorded live in the studio, the disc is treasured by many fans as Stevie Ray's "purest" album, a straight shot of barroom shuffles, boogies and slow blues weepers served up by SRV and his Double Trouble rhythm section of bassist Tommy Shannon and drummer Chris Layton. His later recordings, while excellent, don't have quite the same urgency.

"We never made a record more honest than *Texas Flood*," says Layton. "It's like we walked out there naked and said, 'Here we are!' " Shannon is equally enthusiastic about the album, particularly Stevie Ray's stinging guitar tone. "*Texas Flood* has the best tone Stevie ever got on any of our records," he declares.

A veteran of the Texas blues scene, Shannon played with Johnny Winter—the original white Texas blues guitar icon—early in Winter's career. Stevie Ray and Shannon first crossed paths way back in 1969, when the bassist was just ending his stint with Winter.

"After doing Woodstock with Johnny, the band broke up and I flew back to Dallas and one day dropped by this club called the Fog, where I had met Johnny. I walked in and heard this unbelievable guitar player. I looked up to see who was making this big sound, and it was a little scrawny 15- or 16-year-old kid just wailing away. It was Stevie. He was real awkward and shy, looking out at the big guys all around him,

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really intimidated. In fact, he once said in an interview that I was the only one who would talk to him. And I told him the truth: I said, 'You're already better than all these guys.' He gave me a big smile, and we made friends right then and there."

Dallas was Stevie Ray's hometown. He was born there in 1954 and gradually emerged from under the shadow of his elder brother, guitarist Jimmie Vaughan, who went on to fame with the Fabulous Thunderbirds. In 1972, Stevie made the pilgrimage from Dallas to Austin, eager to participate in that city's vibrant roots-music scene. He served his musical apprenticeship in a number of bluesy bands, including the Nightcrawlers, Cobras and Triple Threat Revue. The last group was so named because it combined Stevie Ray with two other popular Austin based artists: singer Lou Ann Barton and bassist W.C. Clark.

Triple Threat soon outlived its name. Clark left the fold in '78, and the billing was changed to Double Trouble, a name taken from a song by left-handed blues guitar great Otis Rush. Then Barton made her exit, soon to launch a successful solo career. Somewhere amid these changes, Chris Layton took over on drums. Sometime around 1980, Shannon renewed his acquaintance with Stevie and became the band's bass player.

And then there were three. Though Stevie Ray was somewhat reluctant to have his name out front, the Double Trouble sobriquet was perfect for Layton and Shannon, who rapidly developed into a tight and musically telepathic rhythm section. The trio that would alter the course of blues history had fallen fully into place.

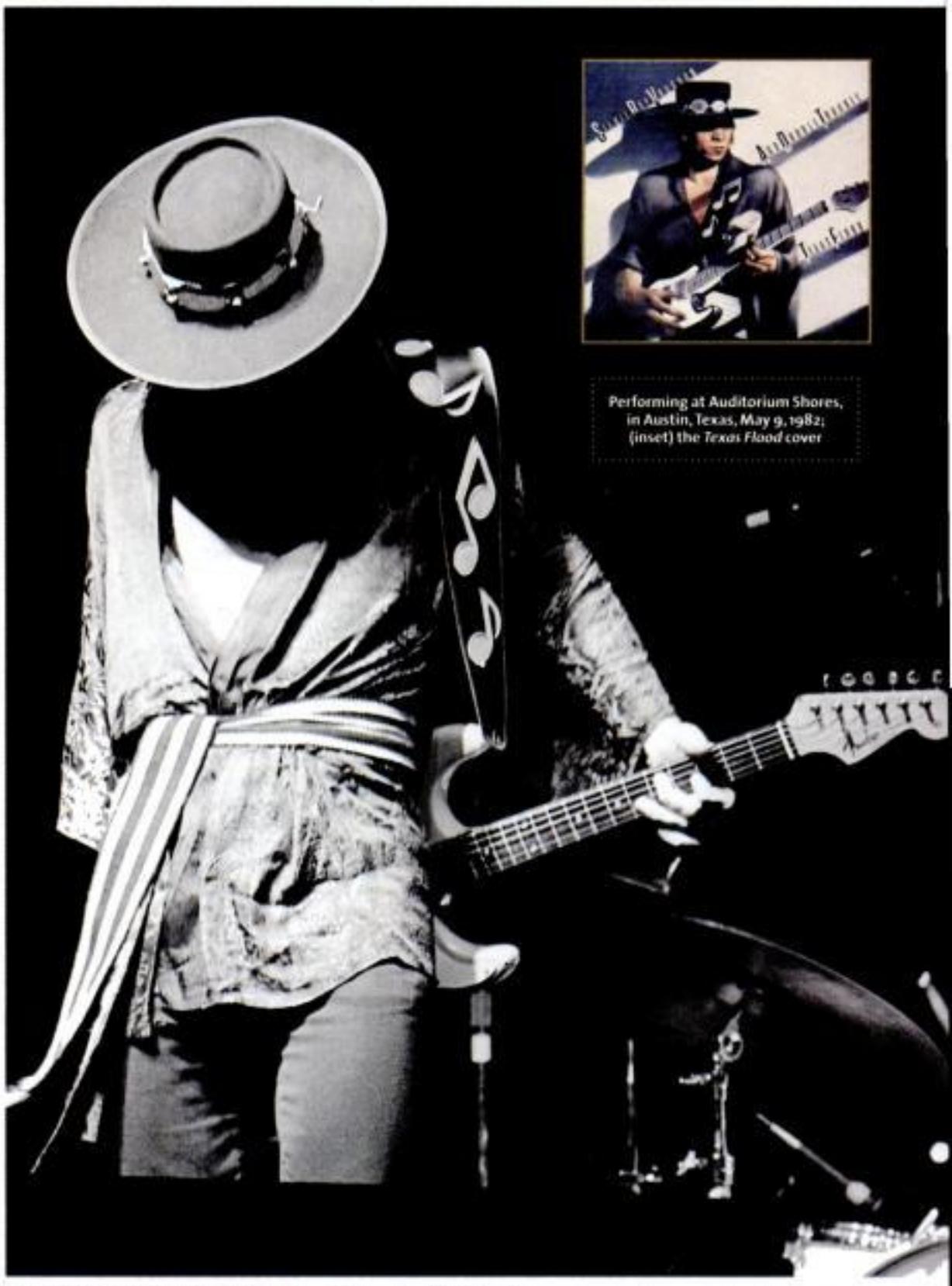
Success followed in fairly short order; the trio endured roughly a year of low-rent gigs and hard touring in a converted milk truck before the lucky breaks started to come. One was a 1982 gig at New York City's Continental Club: the release party for Lou Ann Barton's first solo album, *Old Enough*. Influential record exec Jerry Wexler caught SRV and Double Trouble's set and liked them enough to get them booked to play the



With Double Trouble's Chris Layton (left) and Tommy Shannon (right)

Montreux Jazz Festival. It was at Montreux that British icon David Bowie caught the group's performance. Bowie was planning a new album, which would become his hit disc *Let's Dance*. Thoroughly impressed by Stevie Ray's performance, he asked him to play on it.

But that wasn't the only good fortune to come out of the Continental Club. Playing a second night there, Stevie Ray and Double Trouble were befriended by singer/songwriter Jackson Browne and his band. Browne casually offered SRV the free use of his L.A. recording studio, Down Town.



Performing at Auditorium Shores, in Austin, Texas, May 9, 1982; (inset) the *Texas Flood* cover

> "We never made a record more honest than *Texas Flood*. It's like we walked out there naked and said, 'Here we are!'"
> —Chris Layton

"I don't think Jackson expected us to take him up on his offer," Layton says. "But Stevie called him in the fall, and he agreed to give us 72 hours of free time over the weekend of Thanksgiving 1982. We went up there just hoping we might make a demo that would actually be listened to by a real record company. It turned out that, without knowing it, we were recording our debut album, *Texas Flood*. We just rolled in. The guys working at the studio were mildly annoyed because it was Thanksgiving weekend, and we were like, 'Hey, uh, you guys got any tape?' They gave us some used stuff. We actually recorded over some of Jackson's demos for his album *Lawyers in Love*."

Adds Shannon, "Down Town studio was really just a big warehouse, about 20,000 square feet, with concrete floors and some rugs thrown down. We set up in the middle, in a circle, looking at and listening to each other, and played like a live band. We really didn't do anything the first day."

The band came dangerously close to coming out of the entire three-day session empty handed. Initial attempts to get its sound down on tape were unsuc-

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At Byrne Arena, October 1983

cessful. Fortunately, the situation was rescued by audio engineer Richard Mullen, a friend of Stevie's from Austin who had run live sound for the band and recorded prior session work with SRV. Mullen just happened to be in L.A. working with MOR pop singer Christopher Cross. So he stopped by Down Town, kind of accidentally on purpose, the story goes.

"Stevie's manager, Chesley Milikin, almost had a heart attack when he saw me," Mullen recounts. "He didn't want me in the picture because he didn't want to ruffle any feathers with Jackson and his engineer, Greg Ladanyi. But it turned out that Greg wasn't really interested in the session. Once he'd set things up he had his assistant [*James Geddes*] run the 24-track [*tape*] machine, and that was it. I was just standing in the corner with my hands in my pockets.

"They did some recording to get sounds, and Stevie kept looking at me like, 'Help!' He wasn't happy with how it was going. So I said, 'Stevie, you are the only one here with any clout. You can change things if you want to.' Stevie was always shy back then, so a few more hours went by. After going out for some food, we came back and Greg was gone. Stevie went up to the assistant engineer and said, 'I brought this guy with me from Texas to do this recording, and we'd really like him to work on it.' The assistant said, 'I'm just here to punch 'play' and 'record,' so go ahead and do whatever you need to do.' "

Mullen set about reconfiguring the entire session. "I tuned the drums," he elaborates, "re-did the mic placement, re-EQed the board and got new, better sounds for everything. I put a few goboes [*partitions*] between the instruments, just to prevent the loudness of the guitar amps from killing the drum tracks. But it was pretty much an open space. I wanted the band's 'reality' to be as close as possible to what they were used to when they played

"They did some recording to get sounds, and Stevie kept looking at me like, 'Help!' He wasn't happy with how it was going."
—Richard Mullen

live. As a matter of fact, I didn't even let them use headphones."

Vaughan's main guitar for the three days of recording was his "Number One" Strat, a beat-up but sweet-sounding instrument he'd bought back in 1974 at Ray Henning's Heart of Texas music shop. Something of a holy relic for SRV fanatics, the Strat was played through two Fender Vibraverbs and a Dumble head with a 4x12 cabinet. Vaughan's sole effect for the recording sessions was an Ibanez Tube Screamer.

Mullen's approach to miking this rig was very simple, as befits a man working under serious time constraints. "I put one Shure SM57 on one of the Vibraverbs, which had a 15-inch Altec Lansing speaker," he says. "And I put another 57 on one of the four Electro-Voice speakers in the Dumble cabinet. The mics were positioned about three or four inches off the cabinet at about a 45-degree angle to the cone. My goal was to make Stevie as happy as possible with his guitar tone, to the point of setting the tones on his amp a certain way."

The Dumble amp is generally considered a key ingredient in SRV's memorable tone on *Texas Flood*. The sound has plenty of glassy Strat sparkle and presence but also just the right amount of fuzzy filth around the edges. Texan amp guru Howard Dumble was coming into his own in the Eighties. His handwired creations were among the first *de rigueur* boutique amps among well-heeled guitarists. Mullen claims credit for turning SRV on to Dumble amps.

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"Just prior to the [Texas Flood] session, I stumbled across Jackson Brown's Dumble at a repair shop/rehearsal studio and was blown away by it. This turned out to be Howard Dumble's shop. He and I got together and designed an amp for Christopher Cross called the Steel String Singer, which became an essential part of Stevie's setup for the rest of his career. Eric Johnson used this same amp for many years too."

And so by the end of the first day at Down Town, the band's sound had come into focus. "We had recorded a track and were listening to it when Jackson walked in the studio," Mullen remembers. "After listening to what we'd done, he said, 'I don't know exactly what's going on here, but it sounds a hundred times better than when I left. You obviously know what you're doing, so the studio is yours for tonight and tomorrow.' It was late by then, so we broke it down till the next day without having recorded anything to speak of."

With just two more days of free recording time left to them, the band wisely decided not to try anything fancy but simply to document its live set as closely as possible. "We had a big bag of songs to draw from," Layton says, "so we just picked tunes off the top of our heads, recorded them and then said, 'Hey, how'd that sound?' Mullen would say, 'Sounds pretty good,' and we'd move on from there."

"I wanted them to play like it was a gig, with the same sense of abandon," Mullen explains. "In the recording studio, if you give musicians a chance to think about what they're doing, there's a good chance they'll mess it up."

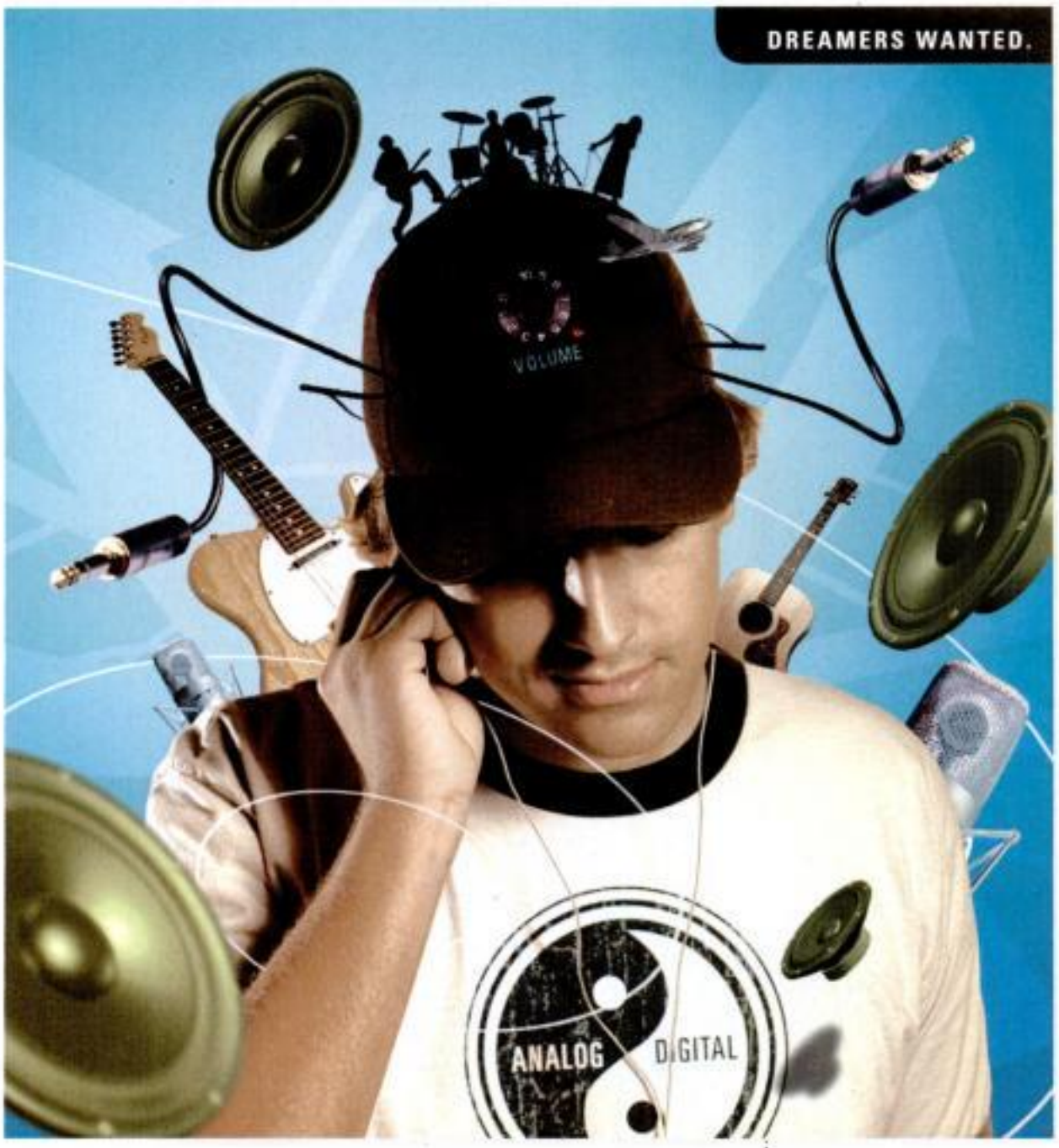
The album rings through all the usual variations on the 12-bar blues: slow, fast, shuffle, major and minor keys. There's a Howlin' Wolf cover, a Buddy Guy tune; the trio touches all the standard bases. But it's clear from the outset that Vaughan was approaching the idiom from a broader stylistic perspective than the average barroom bluesman. The opening track, for instance, is Vaughan's own composition, "Love Struck Baby," which is pretty much a straight Chuck Berry–style shuffle. But Stevie's lead work deftly weaves in jazzy Texas Swing chording and phrasing, lending a new dimension to the familiar mode. This comprehensive command of American roots musical idioms—very instinctual, never self-conscious—is one thing that set Vaughan apart from the pack. But then he and brother Jimmie did grow up with some country musicians in the family.

"When I was real young," Stevie once recalled, "the Texas Playboys [*the premier western swing band*] hung out at my house all the time. My parents played '42' [*dominoes*], and the Texas Playboys guys would come over and get drunk. They'd do some playing and we'd hear their stuff. Every once in a while my dad would yell, 'Hey Jim, Steve! Come out here and show them what you can do.' And we were little midgets with guitars hangin' on us that were almost bigger than us."

Texas Flood's title track is also the album's tour de force, a heartrending slow blues with supple guitar/vocal interplay and extended solo sections that dig deep into the essence of the blues. The song had been in SRV's repertoire for some time. It was written and originally recorded in the Fifties by the obscure Houston bluesman Larry Davis. But Stevie had learned it from Austin blues singer Angela Strehli.

"I was doing 'Texas Flood' for years," Strehli recounts. "And when Stevie Ray decided to become a frontman, he knew that he really should be singing. And he came to me, said that he always liked 'Texas Flood' and asked if I could teach him the words, which I did. He needed some encouragement to sing; he was still a little scared. But he took the song and made it so associated with him that I quit doing it, because, after a while, everyone thought I was imitating him."

"Dirty Pool" is another arresting slow blues, this one in a minor key (C♯m). SRV's dramatic double-picked chordal playing swoops and gusts like a sky crying down rain, a maelstrom of turbulent emotions. Working in a trio context, Vaughan had plenty of space to fill and was a master of big tonal clusters. He could build entire lead solos out of resourcefully deployed chordal inversions. "Dirty Pool" is a song he co-wrote with fellow Texas guitar legend Doyle Bramhall way back in the early Seventies. The tune was born during a session gig that the two guitar aces had landed with singer Marc Benno.



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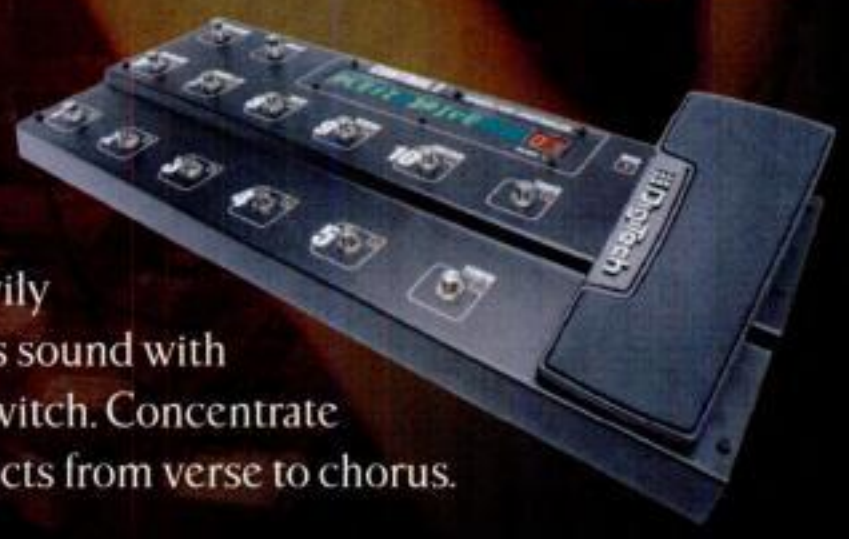


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"Other than little trips to Oklahoma or Louisiana, I don't think either of us had ever left Texas," Bramhall recalls. "Then we were in L.A. for two weeks, riding around in limos and living like rock stars. We recorded seven songs, including 'Dirty Pool,' which was the first song Stevie and I wrote together."

The *Texas Flood* album boasts three great guitar instrumentals as well. SRV's tune "Rude Mood" is a breakneck boogie-woogie that weaves in elements of frenetic chicken pickin' and a slick western swing, as Shannon and Layton peddle away like downhill racers. And "Testify" sets a gospel chord progression to a funky backbeat, providing an ideal solo vehicle for SRV.

"When we did 'Testify,' Stevie broke a string halfway through," Shannon recalls. "So we cued up the spot and punched in the whole band. I defy anyone to hear that punch-in."

The album closes with one of the most lyrical instrumental pieces in the SRV canon: "Lenny," named in honor of Stevie Ray's wife. "Stevie might have used his brown-stained maple-neck Strat for 'Lenny,' " Mullen recalls. The track certainly finds Vaughan in full Hendrix mode, combining impressionistic, aquatic chording with soulful, single-note lead lines. Vaughan was one of the first great post-Hendrix blues guitarists. His absorption of Hendrix and the whole rock guitar idiom that followed in Jimi's wake is one thing that has made SRV so instantly accessible to younger players from the Eighties onward. The leap from the modern guitar lexicon back to "Foxy Lady" is certainly easier to negotiate than the longer jump back to "Little Red Rooster" or "Come into My Kitchen." Stevie Ray Vaughan bridged the gap for countless aspiring guitarists and general listeners.

And so, at the end of three days, SRV, Double Trouble and Richard Mullen had 10 killer basic tracks. Vaughan had cut some guide vocal tracks at Down Town but recorded the final vocals a few weeks later, with Mullen, at Riverside Sound in Austin. "I gave him two tracks to work with," the engineer recalls, "and he would cut the vocal part for each song twice. We would use the best of the two tracks, or else do a quick comp [*editing together the best parts from the two different takes*]."

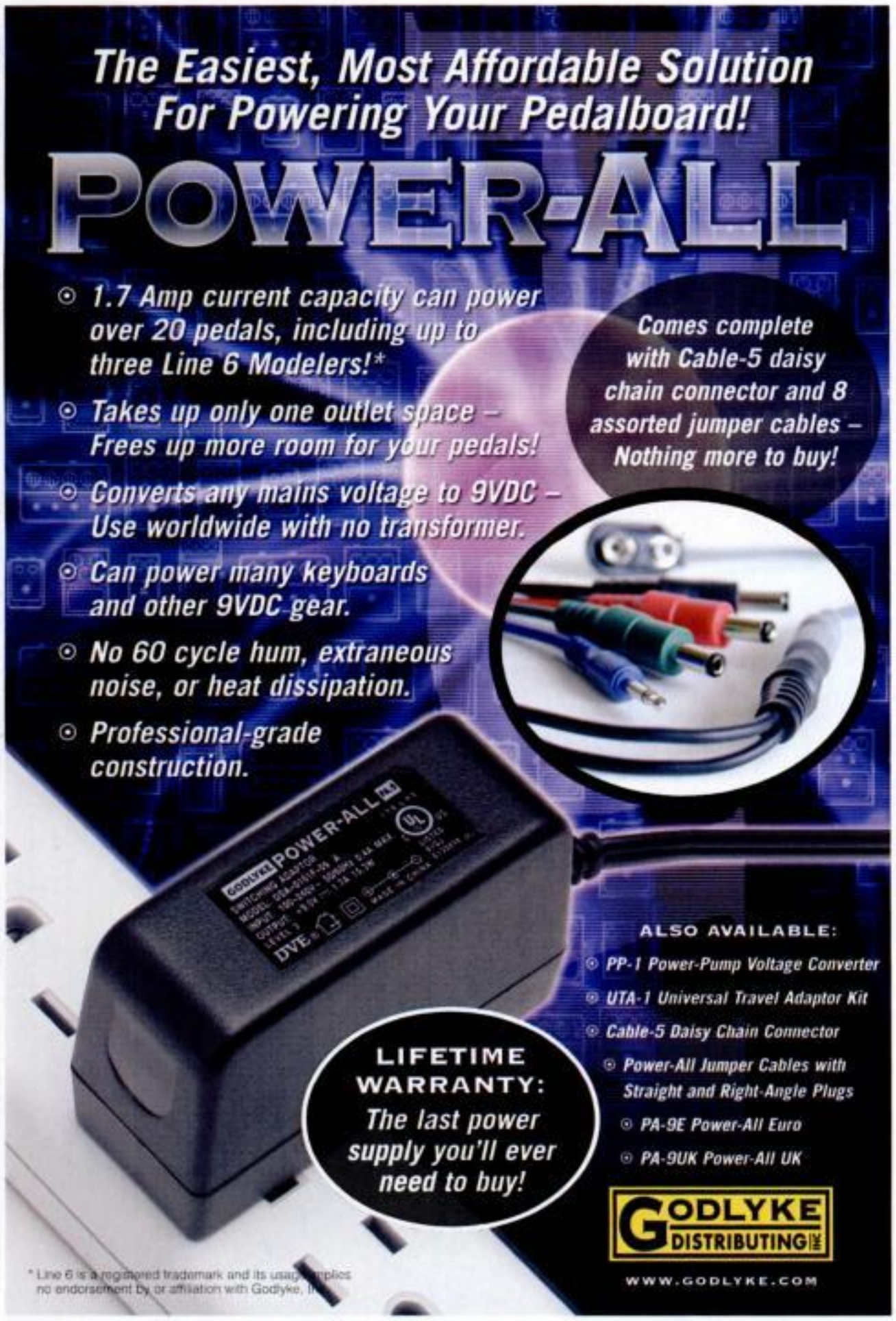
Mullen did some preliminary mixing of the album with Vaughan as well. "One effect that Stevie liked to use when we mixed *Texas Flood* was this really obscure Roland delay/chorus that gave a little bit of a growl sound," Mullen recounts. "It was a stereo device that created phasing effects, which you can hear on the solo to 'Mary Had a Little Lamb,' and the end solo on 'Pride and Joy.' Stevie sat at that board and brought that effect in and out as the song progressed. We used the same effect on [*SRV's second album*] *Couldn't Stand the Weather*, too."

Almost immediately after *Texas Flood* was in the can, David Bowie made good on his earlier promise and whisked Vaughan off to play on the sessions for *Let's Dance*. He can be heard on the smash hit title track to that album and also the classic "China Girl." The lead guitar position with David Bowie is one of the most prestigious in all of rock, and at various points has been held by greats like Mick Ronson, Robert Fripp, Carlos Alomar, Earl Slick and Reeves Gabrels. So Vaughan was certainly sitting pretty.

Meanwhile, record executive John Hammond, the man who'd signed Bob Dylan, Bruce Springsteen and Aretha Franklin, had heard the *Texas Flood* tapes and deemed them good enough to release, just as they were, on Epic Records. The album was a resounding success almost from the moment it hit the streets, owing in no small part to media buzz SRV had acquired as Bowie's new guitar man.

But then Vaughan had a tough choice to face. He could go on the road with Bowie, support *Let's Dance* and tour the world in style, alongside one of rock's biggest superstars, or he could stick with his old Texas buddies Shannon and Layton and slog it out as a fledgling act scrambling for a place in rock's great game. At first, he tried to combine the two. There were plans for SRV and Double Trouble to tour with Bowie, as his opening band. But when that deal fell through, Stevie Ray politely declined the Bowie tour and set off to create musical history with his own band.

Given the short amount of time he had left to live and to make his own artistic statement for all posterity, you could say he did the right thing. ●



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Rolling Thunder



Yes guitarist STEVE HOWE *deconstructs and offers insightful tips on how to play his sprightly solo acoustic masterpiece, "Clap."*

BY JIMMY BROWN

GUITAR WORLD recently had the honor of having the legendary Steve Howe of Yes and Asia fame visit our studio to shoot a video lesson on how to play his most celebrated solo acoustic guitar composition, "Clap," that uptempo, ragtime-flavored instrumental featured as a recorded live performance on 1971's *The Yes Album*. As Howe demonstrates, the tune has evolved somewhat over the years, and it continues to be a concert favorite. Borrowing our house Martin acoustic, Howe cheerfully proceeded to demonstrate how he plays the tune and offered some helpful performance tips and fascinating insights into his thought process as he was composing and later modifying the tune. (A complete transcription of "Clap" begins on page 134.)

"I wrote 'Clap' on the evening of August 3, 1969, the night before my son Dylan was born," Howe joyfully recalls. "His mother was about to give birth, and I was staying up waiting for the big moment. It was a very happy, exciting time, and I wrote the tune in the 'heat of the moment,' if you will." He adds, "The tune is really my tribute to Chet Atkins, whose playing had a huge influence on me."

Howe performs "Clap" with a flat pick, at times strumming the strings, but mostly using the pick in conjunction with his bare middle and ring fingers—a technique commonly referred to as *hybrid picking*—to play Atkins- and Merle Travis–style polyphonic parts that feature country/bluegrass-style root-fifth bass lines (played with the pick) pitted against independent, fingerpicked melody notes and chord fragments on the treble strings. The tune is played at a rather brisk tempo with a bouncy swing feel, in what may be described as "boom-chick" style and sounds a lot like "Travis picking," a style of playing named after Travis and for which the pick or, in Travis' case, a thumb pick, combines and fulfills the functions of a bass and mandolin in bluegrass music by moving back and forth between different bass notes (the "booms") on different strings on beats one and three and strumming chord "chops" (the "chicks") on the middle strings on beats two and four in the following pattern: root-chord-fifth-chord.

In "Clap," however, Howe doesn't exactly conform to this stock pattern. "That isn't exactly what happens in 'Clap,' " he explains. "It sounds like that in terms of the bouncy feel, but what I'm actually doing with the first four chords of the tune [*see bars 1 and 2 in the transcription*] is using inversions of some of them, with the fifth or third as the bass note instead of the root." Howe is referring to the D/A, D/F♯, A/E and G/D chords, each of which has the note on the right side of the slash in its name as its lowest note. "It's all about chord inversions and minimal bass picking," he explains. "When playing some of the melodic phrases and fills on the higher strings, out of necessity I have to forgo the 'boom-dip-boom-dip' thing. Not being so religious about maintaining the bass pattern like that is something I probably got from listening to [*blues singer and guitarist*] Big Bill Broonzy."

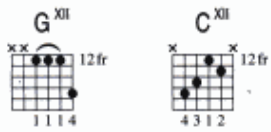
When playing the tune's main theme, Howe employs pick-hand *damping*, also known as *palm muting* (P.M.), on the lower strings to achieve a crisp, staccato feel and prevent bass notes from ringing together. He does not, however, do this religiously. "Sometimes when I listen back to recording of a live performance of 'Clap,' I wish I had done a bit more damping on the bass strings," he admits. "I have a tendency when I'm playing that part of the tune to start liking it without damping, with all the notes ringing together loudly, but when I listen back I realize that it would have sounded tighter and had more rhythmic drive and clarity if I had done a bit more damping on the picked bass notes, even though damping does make things sound a little quieter and more subdued."

Bars 16 and 17 feature a ringing, unmuted, syncopated arpeggio fill, for which Howe employs a banjo-style roll pattern, adapted for hybrid picking on the guitar. This lick presents the tune's first big technical challenge, specifically for the pick hand, as the notes on the B and G strings are plucked in quick succession with the ring and middle fingers, respec-

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FIGURE 1 octave-higher chord voicings for bar 37



Check out the video of this lesson with Steve on this month's CD-ROM!

ON DISC

FIGURE 2 "classical" interlude

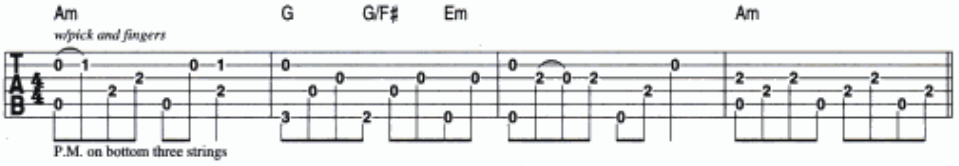
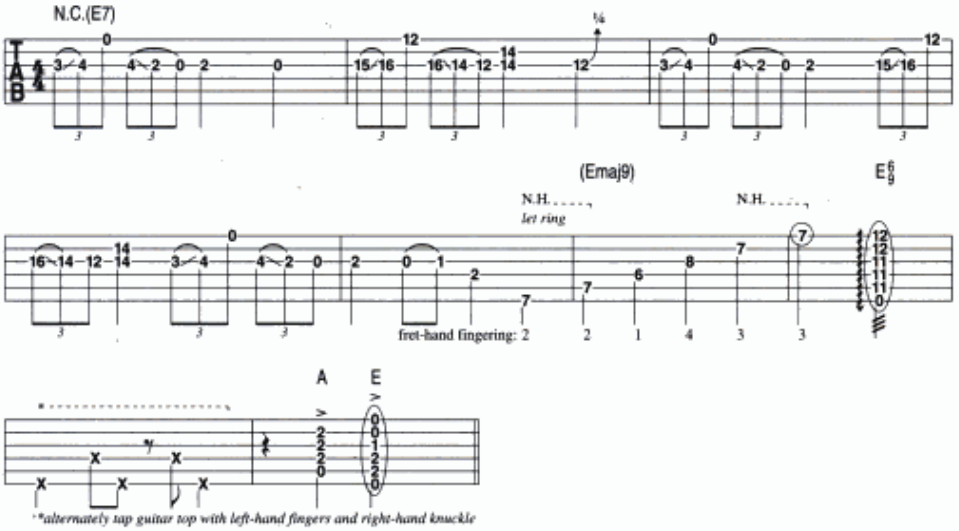


FIGURE 3 new, expanded ending



tively. "That bit is super tricky," Howe affirms. "You can bluff it by not [*hybrid*] picking it. If I'm having a good night, I'll play it faithfully, but if I happen to be struggling, I'll bluff it by just using the pick. To me, it doesn't sound quite as good played that way, but the notes are still there."

Part of what makes this rolling lick "tricky," not only for the fingers, but to the ears too, is the fact the you have a note on the D string, A at the seventh fret, that's higher in pitch than the open G note, which can make the arpeggio a little baffling to sort out and learn at first, as the ear, brain and fingers can be deceived and confused by the higher-pitched note falling on the lower string. As with any challenging new lick you're attempting to learn, practice it slowly and steadily at first, making sure you can articulate all the notes cleanly and clearly before attempting to play the part up to tempo.

When he repeats the tune's "A" section (skipping back to bar 1 after bar 19), Howe plays a subtle variation on the theme to enhance its charm and appeal. "The first time I play the open D chord [*in bar 4*], I just pick the bottom three notes, and when I get to that same point the second time around I add the A note at the fifth fret on the high E string with my [*fret-hand*] pinkie, followed by F♯ at the third fret," Howe points out. "The concept is that section is the verse, and each time you get to that point something a little different is going to happen, which I think makes the tune more interesting."

Howe ends the second "verse" with a completely different fill than the first, substituting the rolling D7-based arpeggios in bars 21–24 for the "tricky" fill heard earlier (in bars 16 and 17). "I'm playing a backward roll pattern on the top three strings with the pick and fingers and repeating it while moving up the neck through various inversions of D7, D6 and D9.

"I think a lot of what makes 'Clap' so appealing is that you have the basic tune that's repeated, but then there's all this stuff going on between the various sections," Howe continues. "I had all these little runs and licks I had previously come up with and wasn't using anywhere, and then I finally found the perfect setting in which to use them."

Referring to the main theme variation that begins at section B (bar 33) in the transcription, Howe explains, "I'm recalling the verse theme but only using the first two chords and spinning a whole new variation on it by modulating the key [*through the cycle of fifths*] and moving down the neck until I run out of room. I then jump up an octave and continue descending the neck through the keys." Howe continues, "I recorded the tune on a Martin 00-18 guitar, which didn't have a cutaway, so I played the G and C chords [*in bar 37*] open, then went racing up to play the next chord, F, at the 10th fret. On a cutaway model, like the one I'm playing right now, I could alternatively begin the second half of the phrase by playing those G and C chords 12 frets higher, using these shapes [*see* **FIGURE 1**].

"I think it's good, compositionally, to use things more than once, providing you use them in a different way throughout the song," Howe observes. "Your writing then has some recapitulations and development, as they say in classical music.

"I like things that answer," says Howe, in reference to the call-and-response-style structure of the alternating two-bar phrases he plays in bars 40–47. Notice how the guitarist first plays a high "boom-chick"-style phrase off of a seventh-position D chord, then jumps down to the first position and does something similar but slightly different one octave lower. "Just having that one extra note [*the open B*] in the lower phrase makes it sound more interesting than if I were to just repeat the exact same thing an octave lower," Howe explains. "One of the coolest things any composer or musician can do is come up with something that he can answer himself." The guitarist adds, "I'll often make up little vamps that I can improvise on and keep coming back to the same basic pattern."

Howe realizes the importance of being able to consistently nail his own "flash" licks night after night, so as to not disappoint his audience. Particularly tricky is the descending single-note run in bars 50–53, which involves the deft use of finger slides, position shifts, hammer-ons and lots of double pull-offs. "Every night that I play that run," says Howe, "I say to myself, 'This is not something I'm going to miss!'

"The next part [*referring to bars 54 and 55*] becomes a bit more like 'That's All Right (Mama)' by Elvis Presley, with the accented strumming of the open G7 chord," Howe observes. This hearty, funky Elvis-style strumming leads into a more jazzy chord fill in bars 58 and 59 that's in the style of Presley's lead guitarist and accompanist on "That's All Right," Scotty Moore. "It's not rocket science," Howe declares. "It's just a bunch of inversions of D7, and that's what makes it sing."

The piece abruptly veers off into a completely different stylistic direction at section C, beginning at bar 60, as Howe switches to mellow, folky strumming and plays a chord melody based on the A Mixolydian mode (A B C♯ D E F♯ G), using two-finger shapes up and down the D and B strings while smartly including the open A, G and high E strings as *pedal tones*, or *drones*. To some of the chord shapes he then adds a higher fretted note with his pinkie on the high E string, and builds the section rhythmically and thematically by heavily accenting certain chords, such as in bars 78 and 80–83.

"I must say," Howe says, "that I enjoy trying to pull everything I can from the acoustic guitar to achieve an element of surprise, by doing things such as using open strings as much as possible, strum-

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ming heavy accents and even occasionally tapping percussively on the body of the instrument, which I'll sometimes do when performing 'Clap,' if the moment feels right.

"In the early days, at the end of the strumming section [*after a brief pause at the end of bar 90*], I would segue into a little bit of [*Mason Williams' 1968 pop instrumental*] 'Classical Gas,' " he says as he performs the similarly styled phrase shown in **FIGURE 2**. "The first time I heard that piece, shortly after it came out, my immediate reaction was 'I should have written that!' because that was right up my alley in terms of the kinds of things I was into doing on a nylon-string guitar, such as 'Mood for a Day' [Fragile, *1972*], so of course I *had* to learn it!"

Section D, beginning at bar 95, marks a return to the quasi-Travis/Atkins "boom-chick" feel, as Howe introduces a new theme that incorporates a bass-line melody. "That is quite tricky picking," the guitarist acknowledges. "Even I have trouble with it sometimes." Bars 95–102 require the pick and middle and ring fingers to work in tandem with the pick once again to play banjo-style backward rolls. When playing this part, you'll find that it helps to grip the pick near the tip, as doing so will bring your right hand closer to the strings, give you better control over the pick and make your picking movements smaller and thus more economical. "It's a challenge to keep it really smooth," says Howe.

Beginning in bar 103, Howe plays a more conventional Travis/Atkins–style figure over an implied E7-A7 progression with bass notes alternating between two strings and melody notes fingerpicked on the top three strings. Notice again, however, how, at the end of bar 108, the guitarist switches back to strumming and flat picking to play another flashy country/bluegrass-style run.

Recapping the beginning of "Clap"'s main theme (at section E, beginning at bar 117), Howe uses the tune's opening phrase to set up a modulation to a new key, E, and build excitement heading into its final section. "What's going to happen is that you're not going to play the entire theme again, but just the first two bars and then pivot on a B7 chord [*in bar 120*] to the new key and present the theme a whole step higher." The guitarist adds, "As I was saying earlier, I try to use all the tricks and turns I can think of."

Howe begins the tune's "homestretch" section in bar 125 with another sprightly "boom-chick" groove, in this case playing around a three-finger E7 chord shape at the seventh fret and making good use of the pinkie and open high E string. "I love that chord," he says. "It's another thing I picked up from listening to Big Bill Broonzy." The F♯7 chord melody figure that follows in bar 127 is standard Merle Travis fare. Particularly cool is the A7 voicing that follows in bar 129, for which Howe cleverly includes the open high E string and lets it ring against the G note at the B string's seventh fret, which he fingers and bends slightly upward with his pinkie.

Beginning in bar 131, Howe introduces a new stylistic/textural element by playing an ascending sequence of hybrid-picked classical-style *10th intervals* on the low E and G strings. "This bit got a lot of attention from people when they first heard it because, once again, I'm abruptly changing styles within the piece," Howe recalls. "Within this last section alone, I'm switching from picking [*bars 125 and 126*] to more of a chord-based approach [*bars 127 and 128*] to this sort of classical-style wide-interval idea" [*bars 131-132 and 139-140*].

The tune's "grand finale" run is, in and of itself, a miniature masterpiece that features one last slick, country-style flat-picked run (bars 141–144) followed by yet another technically demanding banjo-roll figure for which Howe incorporates open strings. "This is another part of the piece where I really have to focus my concentration to make sure I nail each lick," Howe says.

The song's original two-bar ending lick (bars 147 and 148) has evolved and expanded in a very cool way over the years, as Howe has come up with some more clever ideas to make the ending even more musically dramatic and satisfying than its original incarnation. "This is how I end the tune these days," says Howe before launching into the updated, extended version of the ending tabbed in **FIGURE 3**. Notice how the composition-minded guitarist takes his original bluesy finger-slide lick from bar 147 and brilliantly spins it into a increasingly shortening call-and-response tag phrase by alternately playing it octaves apart—in its original position then 12 frets higher. Equally clever and resourceful is the arpeggiated Emaj9 chord Howe plays by combining ringing *natural harmonics* (N.H.) on the bottom two and top two strings with fretted notes on the D and G strings. And then there's the previously mentioned percussive tapping/knocking on the guitar body.

The appeal of "Clap" doesn't seem to have diminished over all these years. "I still play the tune with a lot of enthusiasm, almost as if I didn't write it, and audiences seem to really enjoy every performance," Howe says. "On the first night of the most recent Asia tour, someone I knew came up to me after the show and told me that when I started playing 'Clap,' the audience went absolutely bonkers!"

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EMINENCE FRONT

SPEAKER TALK WITH GEORGE LYNCH

Guitarist George Lynch emerged from the '80s guitar blitz with one of the most recognizable guitar tones of the era. That's an accomplishment that few can boast, and Lynch just may have achieved it because he understands how just about every variable affects the signal chain. "One of the biggest obstacles we encounter as guitarists is finding a tone that helps us translate the ideas we hear in our imagination to reality," says Lynch. "Every element in our signal chain affects our tone, from the pick we hold in our hand to the equipment and software that's used to record and master our CDs and everything in between. Speakers are one of those elements that are commonly and mistakenly overlooked as not being of critical importance."

Lynch's classic rock tone owes much to his famous ESP custom guitars and Randall amps. But the vintage speakers he placed behind the speaker grilles also had a great effect on his sound. "I personally tend to favor real old-timey vintage speakers, such as pre-rola Celestion, Goodman, Elac, square-back Eminence, certain JBLs, Utahs, Bulldogs, and certain Fanes," says Lynch. "Over the last couple of years, though, I've been working with Eminence to develop a speaker that incorporates the qualities of a lot of these older speakers—ones that break up at just the right point, and that have the optimum magnet composition, cone construction, and power-handling capabilities that modern and classic players require."



Those efforts have culminated in the creation of the Eminence Super V Driver, which features a cast vs. stamped frame, custom voice coil and cone, and a ceramic magnet. Says Lynch, "The Super V has a punchy, in-your-face clarity yet still retains a sense of warmth with just the right "breakup point" for creamy saturated soloing."

Actually, Lynch's affinity for Eminence speakers goes back a long way. "The amp I pretty much grew up with back in the day was an Acoustic 150," Lynch recalls. "What was great about it was that it was loaded with six 10" Eminence speakers. Though the amp was transistor, the Eminence speakers helped make up for its lack of warmth and saturation."

These days, Lynch has returned to his ESP-through-a-Randall rig. Specifically, he is running three Randall Lynch Box heads containing three of four modules (Mr. Scary, Brahma, Super V, and Grail) into Baltic birch ported Lynch Box cabs loaded with four 12" Eminence Super V speakers. His guitars include an ESP mohagany-bodied Super V, an ESP GL-56 re-issue, an ESP "Skulls and Snakes" custom, and his classic ESP Tiger. All his guitars are loaded with Seymour Duncan Screamin' Demon or Super V pickups, and they're strung with Dean Markley Super V .010-gauge strings. Lynch uses a Morley Tripler to switch between amps. His effects include a custom overdrive pedal built by Jimmy Wiggle at Groove Tubes, a vintage MXR Phase 90, a vinatge '70s-era Echoplex, an old Boss 10-band EQ, a Fulltone Deja Vibe, and a Mutron Octavider.



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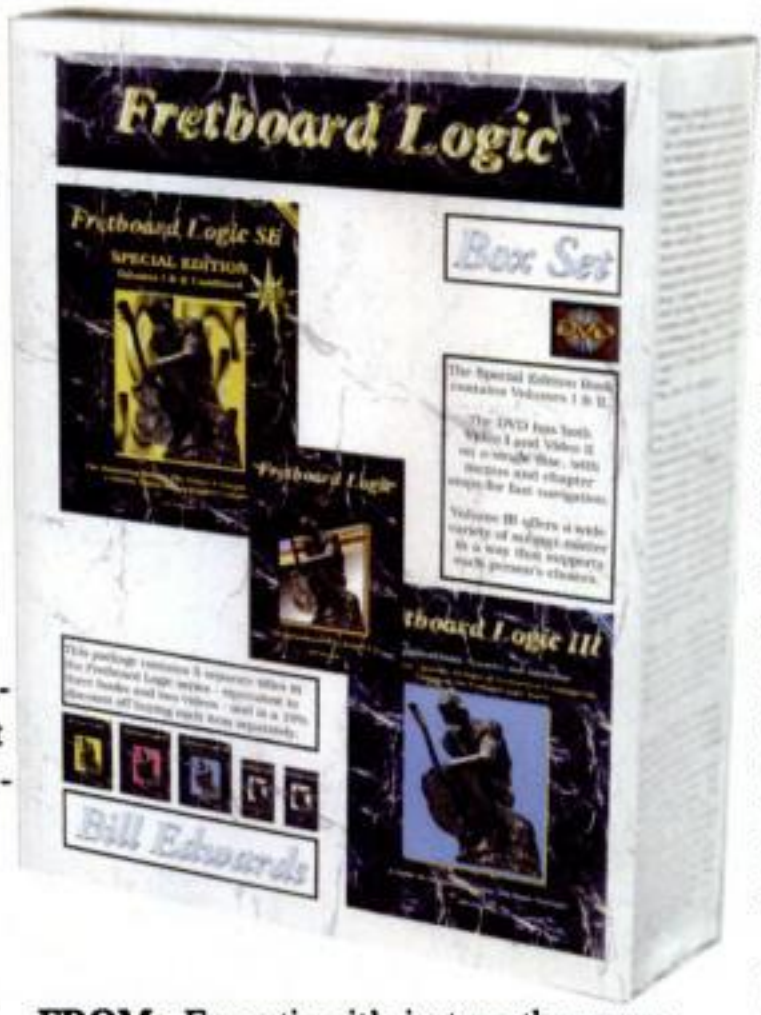
1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...
TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."
TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...
TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...
TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



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FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."
TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...
TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.

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STAY SINGLE

USING SINGLE NOTES IN A HEAVY RIFF

Dave Mustaine's SYMPHONY OF INSTRUCTION column will return next month.



IN THE LAST TWO COLUMNS, we looked at a few different ways to add a dark, ominous vibe to an already heavy power chord riff. We began by substituting major and minor diads for standard root/fifth power chords, and then we looked at using strummed octaves to add a thicker, yet brighter sound to a progression. Now we're going to check out another idea I think is important to playing heavy metal: using single notes within a heavy riff.

Older metal tunes, like Judas Priest's "Breaking the Law," UFO's "Rock Bottom" and Def Leppard's "Wasted" are built on classic riffs that feature single notes played with a crunch tone. **FIGURE 1** is an "old-school" style riff similar to the one heard in "Wasted." As you can see and hear, it combines single notes and power chords, along with a palm-muted (P.M.) open low E pedal tone, for a very cool effect. **FIGURE 2** is another example in E minor that incorporates the use of a palm-muted open low E note, in this case with a somewhat "busier" riff. The line is similar to the one Michael Schenker plays in "Rock Bottom," and, as you can hear, the single-string stuff works really well. It involves a fair bit of string skipping and some neat half-step moves that give it a bluesy edge.

To make this kind of riff jump out more and sound even cooler, you'll want to try and get a slight pick, or "pinch," harmonic (P.H.) happening on the fretted notes. You can achieve this by choking up on the pick with your thumb and index finger so that only the very tip is exposed, and "digging in" as you pick a downstroke so that the tip of the thumb grazes the string as you pick it. In order to sound a harmonic, however, the thumb needs to touch the string at one of the harmonic *nodes*—they're different for each fret position, so you'll need to experiment by picking the string at different points to find them. **FIGURE 3** is a simple riff in E that you can use to work on this idea.

Another thing I like to do that can sound really cool is alternate between muting certain notes and getting a little bit of a harmonic happening. I do this in the Testament song "Burnt Offerings" (*The Legacy*), in a riff similar to **FIGURE 4**. As you can hear, it's another E minor line, except it has more of an Egyptian vibe to it due to the chromatic notes in the runs between the open low-E gallops.

When playing the little run in bar 2 of **FIGURE 4**, you can add pick harmonics on the way up and then palm mute the notes as you climb back down, as demonstrated in **FIGURE 5**. **FIGURE 6** shows this idea being incorporated into the first half of the riff. As you can hear, going back and forth like this between harmonics and muting works well and sounds *very* metal! ❐

ON DISC

Tune down one half-step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1

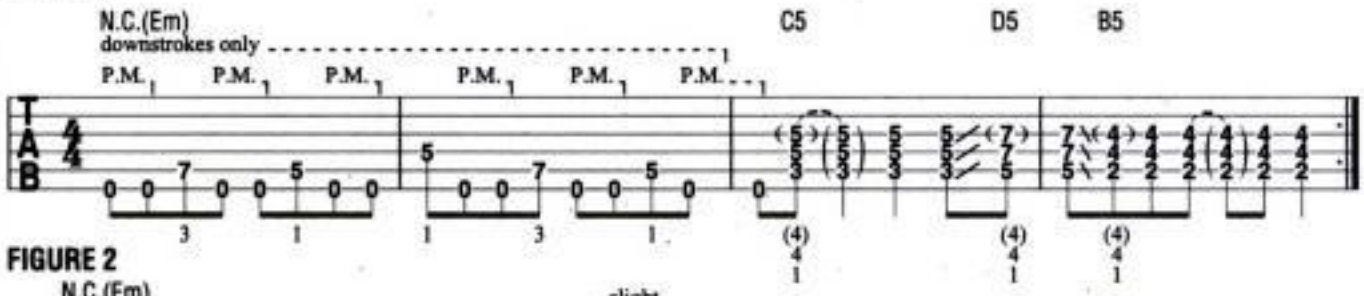


FIGURE 2

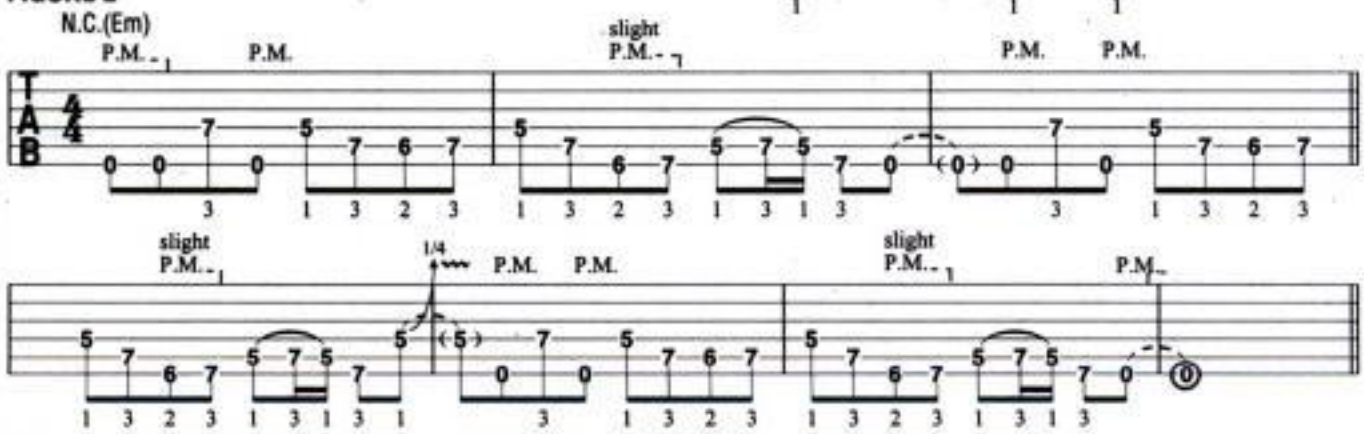


FIGURE 3

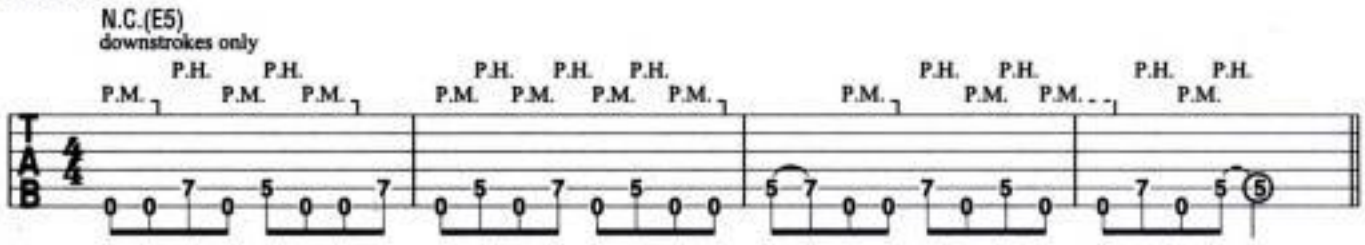


FIGURE 4

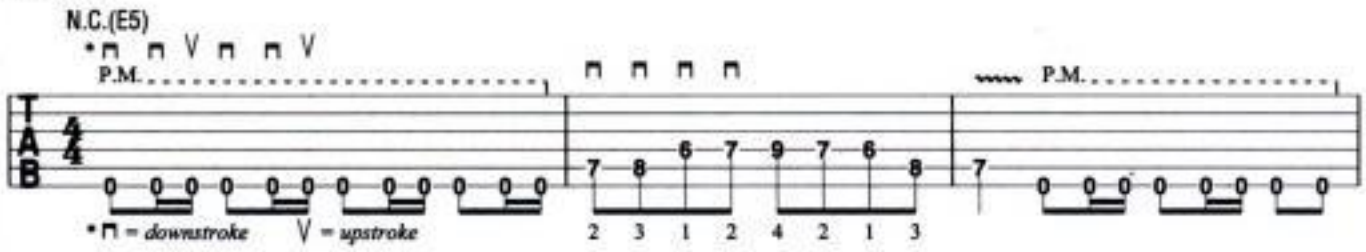


FIGURE 5

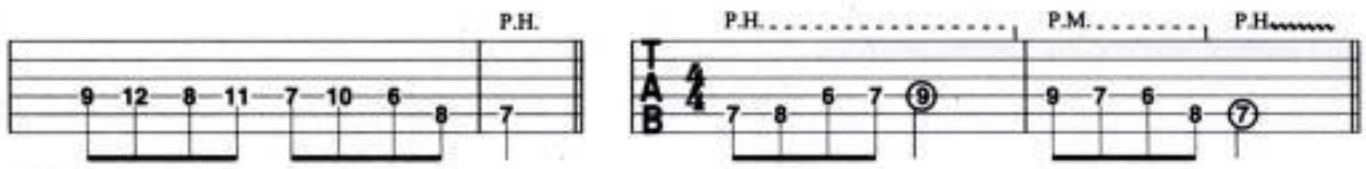
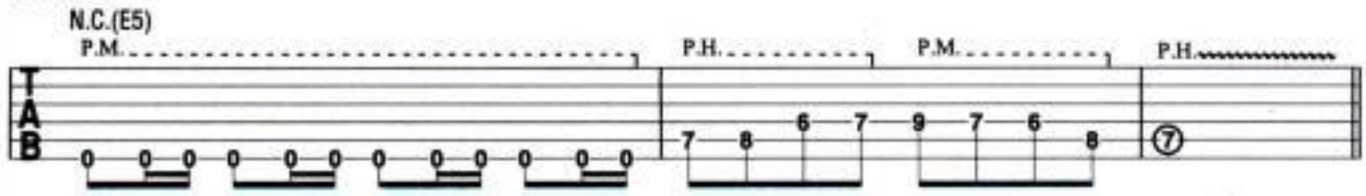


FIGURE 6



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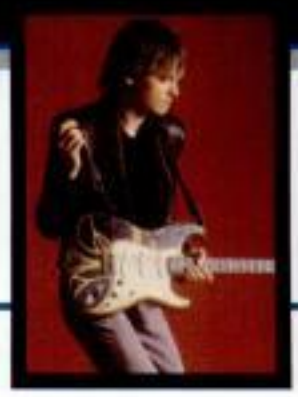
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RIDING SATAN'S TRITONE

HOW THE DEVIL'S INTERVAL MAKES ALL THINGS POSSIBLE



I WANT TO START OUT this month with an ancient story from the esoteric musical tradition I follow. It's called the story of the "Cosmic Sacrificing Satan."

It goes like this: In the beginning, God wanted to create a universe for his enjoyment. But being God, he could create only a perfect universe, which disappeared instantly; anything that is perfect has no reason to move or change and therefore is dead and—*poof!*—gone. God tried over and over with no luck. Finally he asked his firstborn son, Lucifer, to do him a favor: to diminish himself and become a kind of universal resistance that would prevent any created thing from ever reaching perfection.

Out of his love for the Creator, Lucifer agreed and became the diminished, or "flatted," fifth, which stands opposite the I in the cycle of fifths/fourths. Because the diminished fifth stands between the perfect fourth and perfect fifth in the major scale, it prevents any created thing from reaching perfection and is thus called "the opposer"—or, more familiarly to us, "the devil's interval."

We can get a good sense of how Lucifer does his job by looking at the ratios created by the intervals in the major scale:

1:1—the tonic: perfect
2:1—the octave: perfect
3:2—the dominant, or fifth: perfect
4:3—the subdominant, or fourth: perfect
5:4—the mediant, or major third: not perfect
6:5—the minor third: not perfect, somewhat dissonant
9:8—the major second, or whole step: quite dissonant
16:15—the minor second, or half step: very dissonant
32:45—the tritone, or devil's interval: completely dissonant

Now I am going to say something startling: Without the devil and his interval, nothing would exist, either in music or in the universe. Without the devil, nothing would move whatsoever, and the whole universe would disappear. Then God wouldn't be very happy!

To demonstrate how this works in music, I'm going to show you tritone resolution in fourths and fifths so that you can see how this once-forbidden interval is really the force behind all musical movement.

First we will go through the cycle of fourths using two notes at a time on a pair of adjacent strings tuned a perfect fourth apart. As you'll see, tritone resolution comes through *contrary motion*: as we resolve the paired notes of the tritone, one note will move up while the other moves down. **FIGURE 1** depicts a complete cycle of fourths starting from E on the D and G strings at the 14th and 13th frets, respectively. **FIGURE 2** shows the tritone resolution sequence through the cycle of fifths, which is essentially the opposite of what we did in **FIGURE 1**. Notice in both examples how the tritone intervals alternately expand to a minor sixth and contract to a major third.

To see how this applies to a specific progression, let's take the popular I-IV-V blues form. In functional harmony, the V chords have a ♭7 in them. A tritone exists between the ♭7 and the 3 of the V chord. You can always find the tritones because they form a diagonal line across the fretboard (**FIGURE 3**), except between the G and B strings, where the line jumps two frets.

FIGURE 4 illustrates three neck diagrams for A7, D7 and E7—the I, IV and V chords of a blues progression in the key of A, all three chords being dominant sevenths. The shaded notes illustrate how the chord shapes overlay the tritone threads. Notice that the threads for D7 and E7 are, respectively, one fret below and above that for A7. Notice also that none of the tritones contains the root notes of the chord, which are implied and are assumed by the listener's brain.

In the video portion of this column on this month's CD-ROM, you'll see how this knowledge can be applied. Once you get it under your own fingers, you will be, in essence, riding the devil, but without having sold your soul to anyone. Occasionally my students ask me where I got this knowledge. Sometimes I tell them that I befriended the devil and tricked him into giving me his understanding. Practice heavy. Analyze and utilize. Until next month, "So Mote It Be!"

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 cycle of fourths



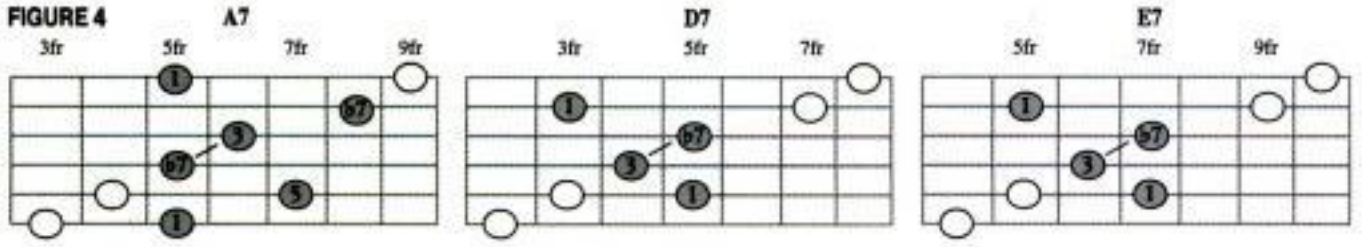
FIGURE 2 cycle of fifths



FIGURE 3 A7 tritone thread | D7 tritone thread | E7 tritone thread



FIGURE 4 A7 | D7 | E7



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FOUR-IN TERRITORIES

GETTING THE MOST FROM FOUR-NOTE GROUPS



THIS MONTH I'D LIKE TO show you an unusual but worthwhile approach to scalar runs, which is to play four notes per string as opposed to the more common three-note configuration. One of the very first exercises I learned when I started playing the guitar at age 10 was to play four notes per string, ascending *chromatically*, which means one fret at a time. For example, I'd ascend the sixth string from the first fret to the second, third and fourth, using my first four fingers. I'd then move that pattern across the remaining strings, as well as up and down the entire fretboard in various positions.

Although this is a tried-and-true picking exercise used by countless players, most stick with the three-notes-per-string approach when soloing. For example, when playing within the A major scale (A B C♯ D E F♯ G♯), many guitarists prefer to remain in a single position, ascending and descending with three notes sounded per string, utilizing index-middle-pinkie or index-ring-pinkie fingering combinations.

The twist I developed takes the four-notes-per-string approach and applies it to runs based on the seven-note major and minor scales and their modes. **FIGURE 1** illustrates a four-notes-per-string fingering pattern for the A major scale, starting on A, sixth string/fifth fret, and ascending through the scale by playing four consecutive scale tones on each string. As you can see, this necessitates position shifts every time you move to a new string. It also creates some unusual challenging fingering issues. On the sixth and fifth strings, the first three notes are spaced two frets apart, requiring a somewhat demanding stretch between the middle and ring fingers (two-fret stretches are usually reserved for the index and middle fingers, which have more flexibility between them). A similar middle-ring stretch is required on the second and first strings.

Because this stretch is a bit unnatural, I find it useful at first to place all of the fingers on the corresponding frets. When I first started doing this I literally had to spread the middle and ring fingers apart with my other hand. Prepositioning the fingers on the fretboard will help train your hand to make the stretches and gain flexibility.

I find it easy to memorize this A major scale pattern because each new fingering scheme repeats on the next adjacent string. The fingerings on the sixth and fifth strings both require two-fret stretches between the index and middle and middle and ring fingers. On the fourth and third strings, the two-fret stretches occur between the index and middle fingers and between the ring finger and pinkie. On the top two strings, they fall between the middle and ring fingers and between the ring and pinkie.

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 A major scale, four notes per string

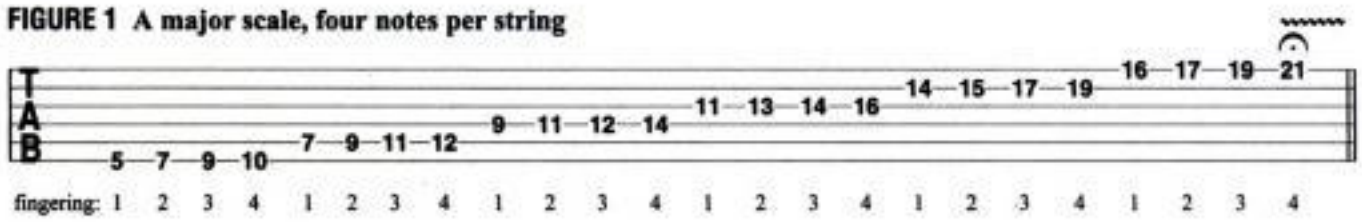


FIGURE 2 A major scale run

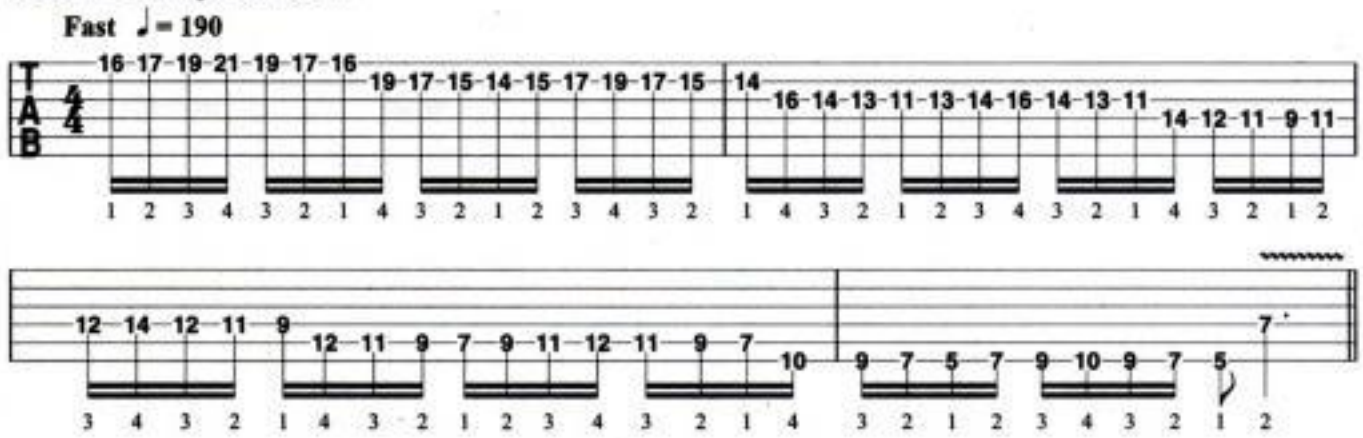


FIGURE 3 same line grouped as pairs of fives (or seven-plus-three)


T
A
B
2/4
16 17 19 21 19 17 16 19 17 15 14 15 17 19 17 15 14 16 14 13 11 13 14 16 14 12 11 9 11 12 14 12 11 9 7 9 11 12 11 9 7 10 9 7 5 7 9 10 9 7 5 7
1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 4 3 2 1 2 3 4 3 2 1 2
5 7 3 5 3 5 3 5

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ATTITUDE AND IMAGINATION

EMPLOYING THE CONCEPT OF "SYMPHONIC ORCHESTRA VISUALIZATION"



I LOVE GEAR! My wife and I have a recording studio in our house, and I have more guitars, amps, effects, synths, pianos and percussion instruments than I will probably ever need—and I *still* want more. It's truly an addiction, because I keep fooling myself into believing my next purchase will be the one that brings my music to the next level. Sound familiar? We've all been there. But we all know that gear is just a tool, and that it's our minds and fingers that do the *real* work. Which brings me to this month's topic: Play it like you believe it!

Last year I played some reunion shows with my former band, Emperor. I brought a delay pedal to the first couple of gigs, but after a while I ended up just going straight in to my Engl Powerball amp. Delays are, of course, cool for leads, but I found that when you're blasting away at 666 beats per minute with keyboard-generated string and horn parts topping things off, the effect just muddies up the overall sound. I've discovered some playing techniques and concepts that help me deliver the accented performance I'm looking for without having to use a delay. To give you an example of what I'm talking about, I'd like to present a four-bar excerpt from an Emperor song called "An Elegy of Icaros" (see **FIGURE 1**).

Both my part and the one played by Emperor co-guitarist Samoth are tabbed out here, and you'll notice that they are similar, but different. Both parts include the use of string damping (also known as palm muting), chord strumming and legato finger slides. These techniques help to accent and add dynamics to your playing. However, my intention here is to exaggerate the effect a step further by a useful, if somewhat childish, means: Imagining the guitar as a symphonic orchestra. (I know it's a stretch, but bear with me a minute.) Let this image shape the way you attack and play the different sections of the riff. Can you visualize it? Okay, here we go.

The first E5 power chord and three subsequent E notes are damped. In your mind, make them a timpani drum—*bam-balabam*. The G minor chords start with a brass section swell and end with an accent—*whoaaa-bapp*. Note that while Samoth plays low G5 power chords, I strum full, upper-register Gm chords with drawn-out, dragged pick strokes, first down, then up. Bar 2 begins with the timpani again, followed by alternating single notes played with legato finger slides, which I envision as trombones playing in unison with glissandi strings—*oa-oa-o*. The two-bar phrase then repeats with subtle variation in bars 3 and 4, with me substituting a higher voicing of Gm that includes an added ninth and Samoth playing a lower harmony to the trombone-and-strings line.

Practice the riff unplugged at first, playing hard and aggressively. Pay attention to how you attack the strings. Then plug in, get a good high-gain sound and listen for nuances. Do you hear the physical attack of the pick against the strings? Try turning down the gain slightly until the dynamics of your playing really come through.

The sonic differences may seem minimal, but I think most experienced players will tell you that it is exactly these kinds of subtle nuances that separate a good performance from a great one. And though the "symphonic orchestra guitar" image is kind of over the top, I believe it is important to adopt a wide perspective of what your instrument is capable of, even without the aid of time-based or modulation-type effects. The electric guitar is very versatile and has a wide tonal range. The low frets are not just for power chords, and the high frets are not just for soloing. Try to keep this in mind both when it comes to your technical performance and, especially, when composing and arranging your music.

So the next time you feel like you're not getting the tone and energy you're after, don't blame your pickups, pedals or amp. Start with the sound and music in your head, and then put your fingers to work and play it with passion and attitude!

If this perspective works for you, get ready for next month's column: "Execution"! ❐

ON DISC

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

FIGURE 1 "An Elegy of Icarus"



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THIS MONTH I'M GOING to look at a technique to smoothly connect chord changes in diatonic progressions that move through the cycle of fifths. The idea here is to have the top note of each chord voicing move no more than a whole step (what's referred to as *step-wise motion*) in order to create a harmonic thread that the ear can easily follow, even as the root notes angularly skip around, either down a fifth or up a fourth.

FIGURE 1 is an example of how this approach may be applied to a diatonic progression similar to the one used in the jazz standard "Autumn Leaves." The basic underlying progression is ii-V-I-IV in G major, followed by ii-V-i in E minor. In this example, the guitar is accompanied by a bass, which plays the root notes on the downbeats. This allows more flexibility with the rhythm and phrasing of the chords than if the guitar part were unaccompanied.

Notice that, in each voicing, I pivot off the top note, which is played on the high E string. This emphasizes the descending line, resulting in a figure that is melodically more interesting than if I were just to strum each chord. Also, notice that I use sevenths, ninths and altered fifths, which, in addition to being stylistically appropriate for jazz, are more dissonant and "colorful" than triads. This creates a more compelling sense of harmonic "pull" and affords more options for chromatic movement. I begin on the ii chord, Am9, with its ninth, B, on top, and from there I voice the chords so that the top note descends with each change. Moving in the opposite direction, **FIGURE 2** illustrates how to build an ascending thread through the same progression.

FIGURES 3-8 present a variety of interesting ways to voice chords in a ii-V-I progression in the key of C (Dm7-G7-C), with the top note descending the high E string. I do something similar in **FIGURES 9-13** but with the top notes ascending the B string.

Try to create your own ascending or descending voice-leading threads through any progression you know, using your favorite voicings. Be adventurous, but also be aware that not every chord change allows for half-step movement. Also, keep in mind that you can push the boundaries of dissonance only so far before you're playing something that sounds *too* "outside."

FIGURE 1

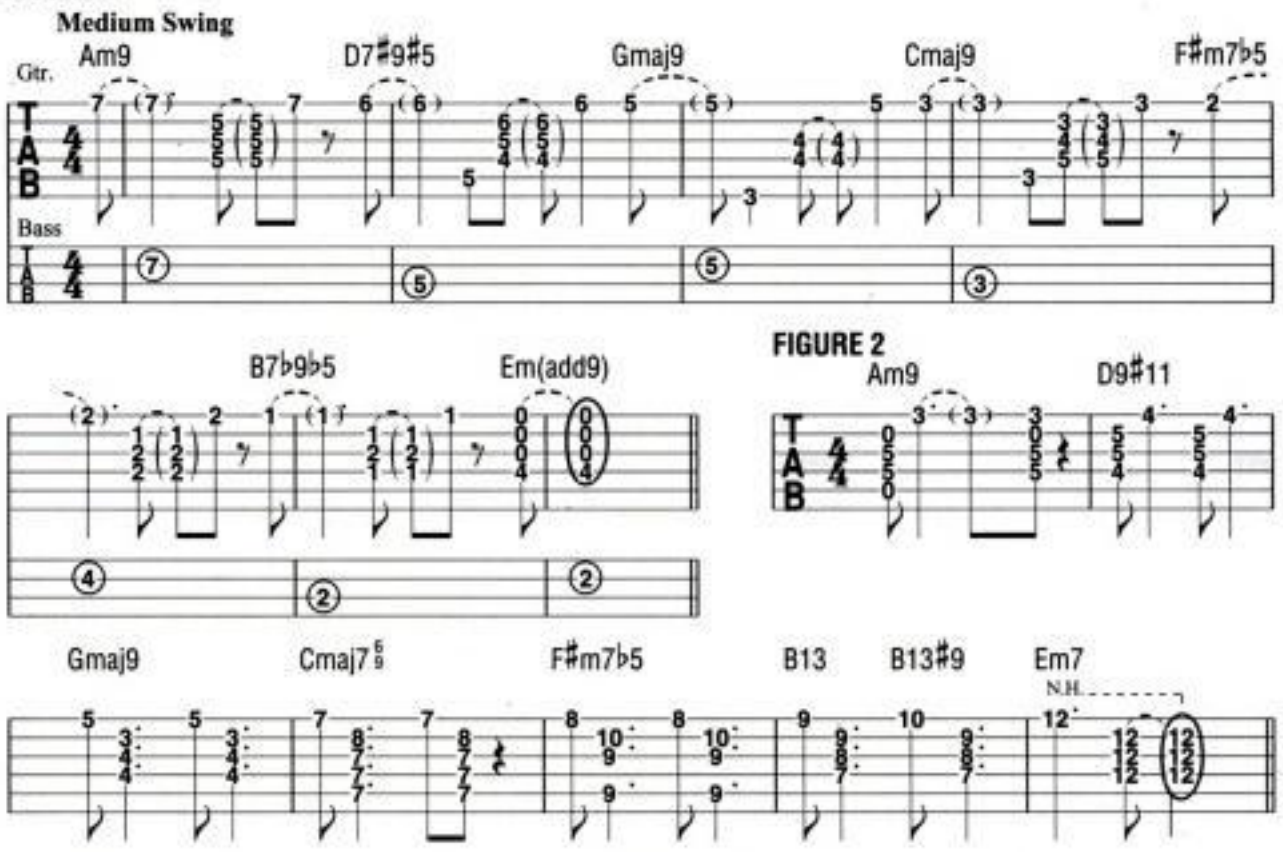


FIGURE 2

FIGURE 3

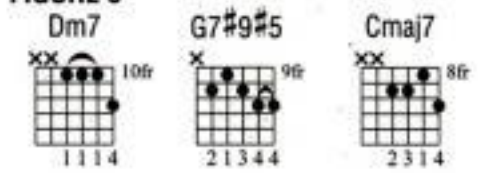


FIGURE 4

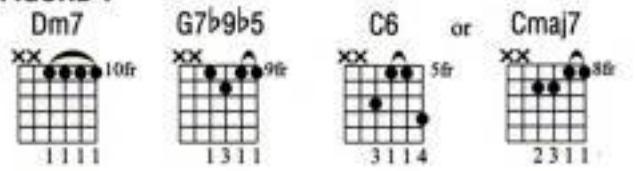


FIGURE 5

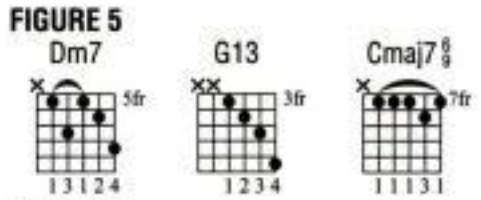


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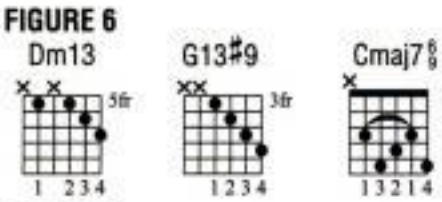


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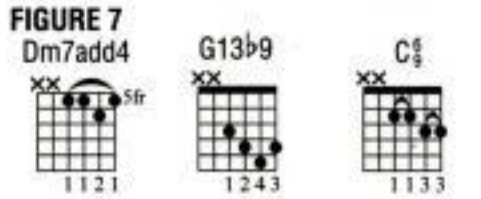


FIGURE 8

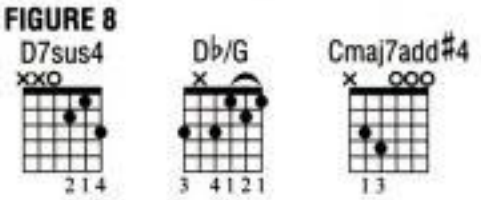


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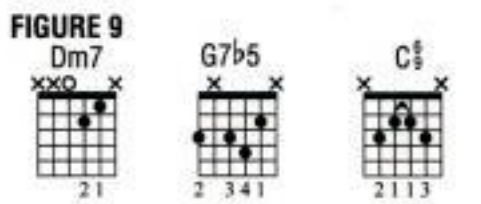


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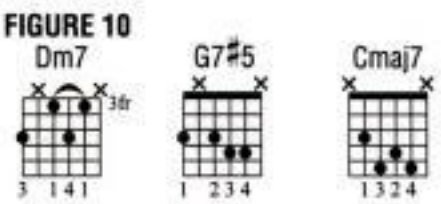


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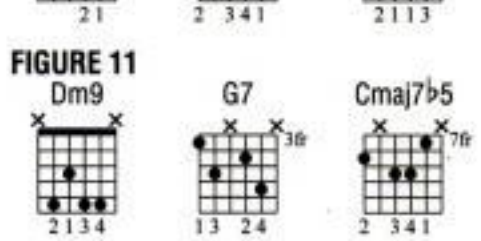


FIGURE 12

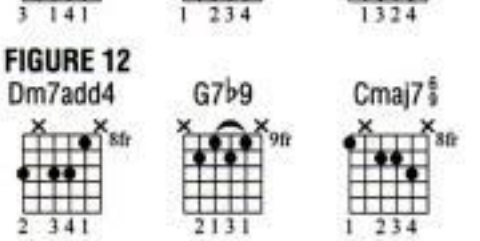
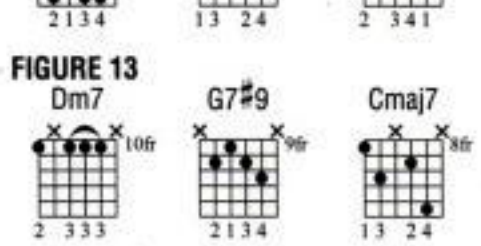


FIGURE 13



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ELECTRIC BOOGIE

CHICAGO-STYLE RHYTHM



NO CITY IS MORE closely identified with blues than Chicago, and at the heart of Chicago blues is the shuffle boogie pattern. From the Great Migration of the Twenties on, Chicago's African-American music scene was dominated by southern transplants who adapted their musical roots to the Windy City's tough, urban atmosphere. Chicago-based guitarists of the Forties and Fifties—including Elmore James, Jimmy Rogers, Eddie Taylor, Robert Lockwood and many others—took the solo acoustic boogie pattern attributed to Robert Johnson and used it to create thick, electric rhythm-driven arrangements that have provided the template for blues and rock bands to this day.

FIGURE 1 is a boogie shuffle rhythm pattern for a 12-bar blues in E that displays several Chicago trademarks. Use a heavy flat pick or thumbpick and play with a hard, aggressive attack; use consecutive downstrokes for the low chords and single notes and upstrokes for the higher notes on the treble strings. To achieve the desired *staccato* (short, clipped) attack on the low chords on many of the downbeats (indicated by dots), let the pick fall onto the low E or A string immediately after plucking it in order to mute the string. Then pick the following chord on the upbeat and allow it to ring until the next strum. Muting in this way with the pick while keeping the rest of the picking hand clear of the strings produces a bigger, more open sound than that of *palm muting*. This kind of heavy-handed attack, however, may push light strings out of tune, so heavier gauges (at least .010s) are recommended for this style.

It's worth noting that this alternation between *staccato* and *tenuto* articulations—short, then held—is applied to the lopsided shuffle rhythm, which conceptually is the exact opposite phrasing (long, then short). The effect is a very driving, catchy groove.

Note these other Chicago-style features in **FIGURE 1**:

• Bars 1 and 2, 3 and 4, and 7 and 8: The fills create the illusion of a second guitar. Old-school players would use their bare fingers to pluck the higher notes on the treble strings, but you can achieve nearly the same result with flat-picked upstrokes. Either way, practice each fill very slowly until it's fully integrated into the pattern.

• Bars 5-6: This is a similar chord-based fill on the implied A7 chord. Quickly dragging, or "raking," the pick upward across the top three open strings adds some rhythmic spice.

• Bar 9: Play the B boogie pattern against the open A string for a sound that is very typical of Jimmy Reed, among others.

• Bars 11-12: This is a typical Chicago-style, low-string turnaround.

For original examples of this style, check out Jimmy Rogers' "That's Alright," Eddie Taylor's "Bad Boy" and "Big Town Playboy," and any number of recordings by Jimmy Reed (many featuring Taylor). Later, the Vaughan brothers each showcased this larger-than-life, self-contained rhythmic style, notably on "Pride and Joy" (Stevie Ray) and "She's Tuff" (Jimmie, with the Fabulous Thunderbirds). ❐

ON DISC

KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

FIGURE 1



HAMON/DALLE/RETNA (COLLINS)

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MINOR DETAILS

DJANGO'S APPROACH TO MINOR BLUES (À LA "MINOR SWING")

ON DISC



IN LAST MONTH'S COLUMN, I discussed, among other things, famed Gypsy-jazz guitarist Django Reinhardt's predilection for a specific minor sixth (m6) chord voicing, which he favored over using minor seventh (m7) chords. He also liked to use this same fretboard shape, oriented around a different, implied root note, for V7 (five-seven) chords. He may have relied on this voicing partly as a result of the limited range of motion of his fretting hand due to his burn-related injury. Whatever the reason, Django's preference for this voicing lends a quality to his music that is harmonically interesting and complex.

A great example of Django's use of this voicing can be found on recordings of his composition "Minor Swing," which is essentially a basic blues in the key of A minor. **FIGURE 1** features an improvised solo of my own over a similar progression. The chord voicings used for accompaniment are illustrated at the beginning of the figure. Each is fretted with the middle finger on the sixth string and the ring finger on the third string at the same fret, with the index finger one fret lower on the fourth string. All other strings are muted. Before playing through the solo, familiarize yourself with all of the chords used in the song. Also, notice that the same fingering shape is used for the V7 (five-seven) chord, E7/B ("/B" means "B in the bass," which in this case means that the fifth of the chord, B, is the lowest note in the voicing).

When soloing in Django's style over this progression, it's important to play lines that relate specifically to each chord, accentuating the root, third and fifth. When playing over the five chord, it's also nice to add the ♭9 (flat nine, or flatted ninth). In the chord E7/B, the ♭9 is F.

The melodic shapes illustrated in **FIGURES 2a** and **2b** work great in clearly referencing Am6, because they are built from the A minor triad (A C E) and include the sixth (F♯). Likewise, the lick shown in **FIGURE 2c** works well over Dm6 for it's inclusion of the D minor triad (D F A) plus the sixth (B). **FIGURE 2d** is a nice line to play over E7 and includes the ♭9 (F), which, when thought of harmonically, can be representative of both E7♭9 and F°7. **FIGURE 2e** is a good line to play over Dm6, played up in 10th position with the ninth (E) included, and **FIGURE 2f** resolves E7 back to the tonic, Am.

One thing I love about Django's music is that the improvisation follows the chords very closely. It's the antithesis of standard blues, in which you don't really want to follow all of the chords. The sound of the "one" over everything else is what makes it sound like "blues." In this Gypsy jazz style, however, it's most appropriate to nail the notes of the chords melodically. ❐

JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

FIGURE 1

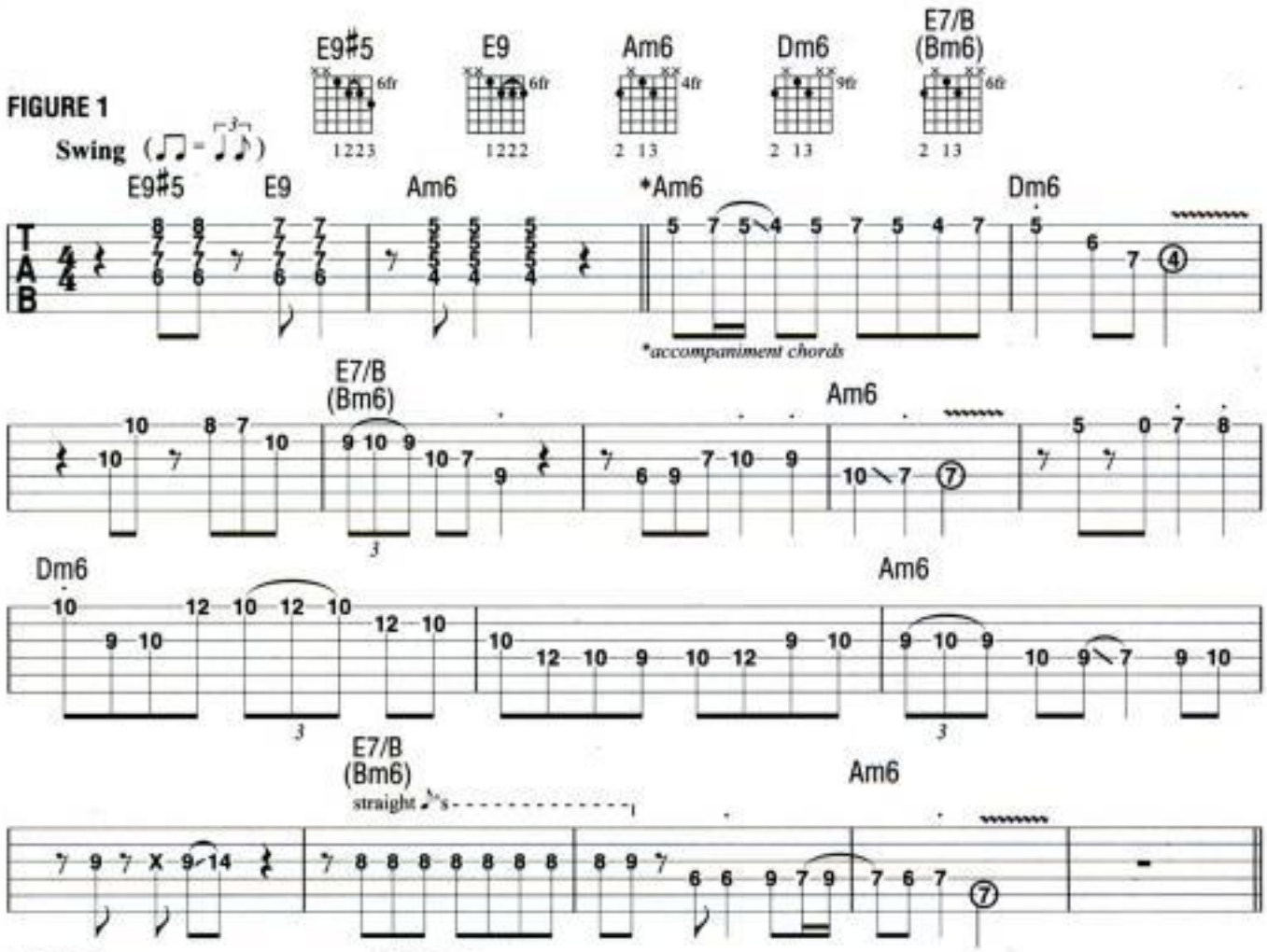


FIGURE 2a

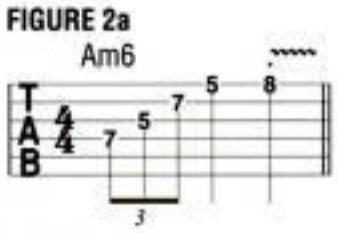


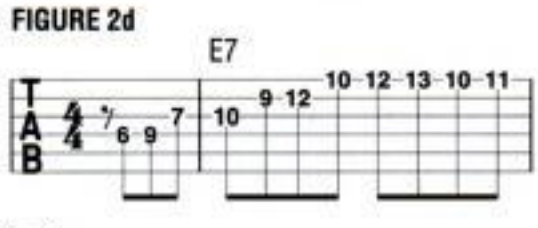
FIGURE 2b



FIGURE 2c



FIGURE 2d



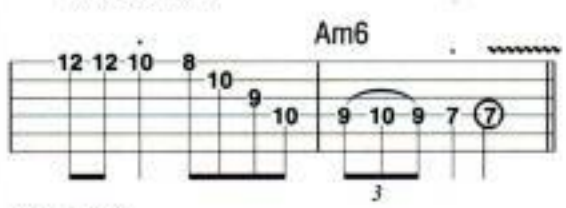


FIGURE 2e

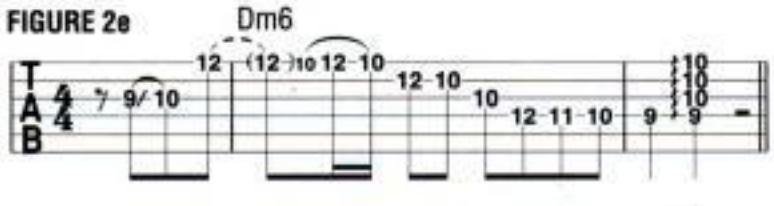
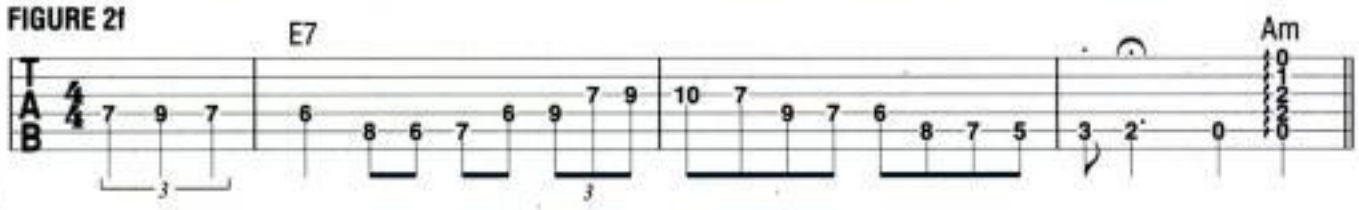


FIGURE 2f



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Scream Aim Fire" - Bullet for My Valentine



RV-5 ML-2 PW-10

"Too Young to Fall in Love" - Mötley Crüe



DD-3 FS-5L DS-2 GE-7

"The Clap" - Yes



AC-3

"Pride and Joy" - Stevie Ray Vaughan



FDR-1 DN-2

"Tornado of Souls" - Megadeth



RV-5 MT-2

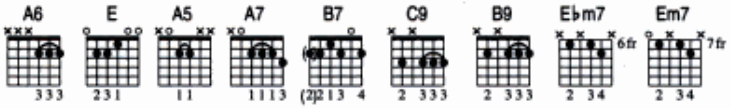
Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"PRIDE AND JOY" STEVIE RAY VAUGHAN

As heard on **TEXAS FLOOD** (EPIC/LEGACY)
Words and Music by **Stevie Ray Vaughan** ✶ *Transcribed by* **Andy Aledort**

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All notes and chords sound in the key of E♭, one half step lower than written.



A Intro (0:00)

Blues Shuffle ♩ = 128

N.C.(E)
Elec. Gtr. (w/dist.)

**repeat previous chord*

Gtr.

Bass

(repeat previous bar)

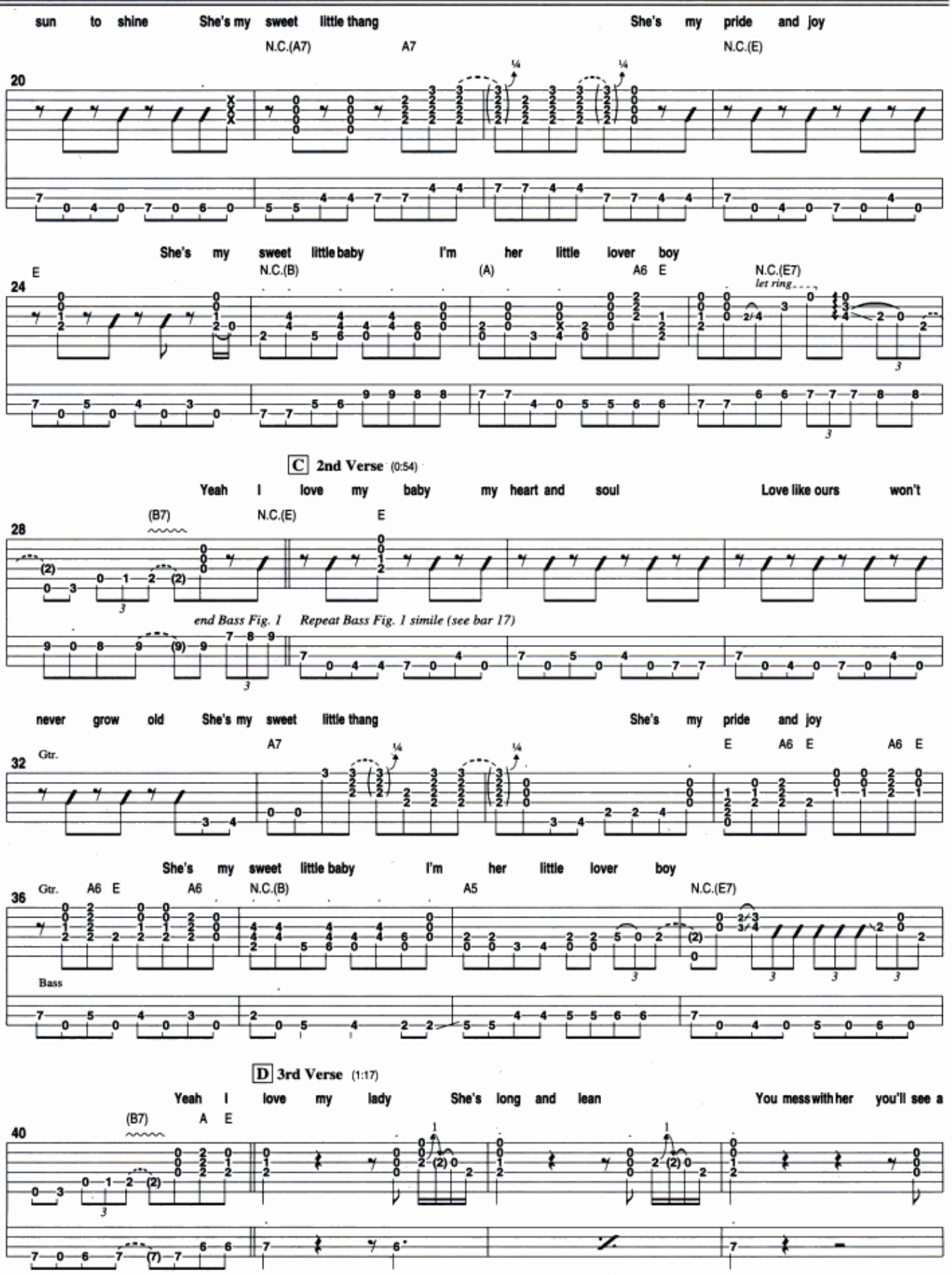
B 1st Verse (0:31)

Well you've heard about lovin' givin' sight to the blind My baby's lovin' cause the

Bass Fig. 1

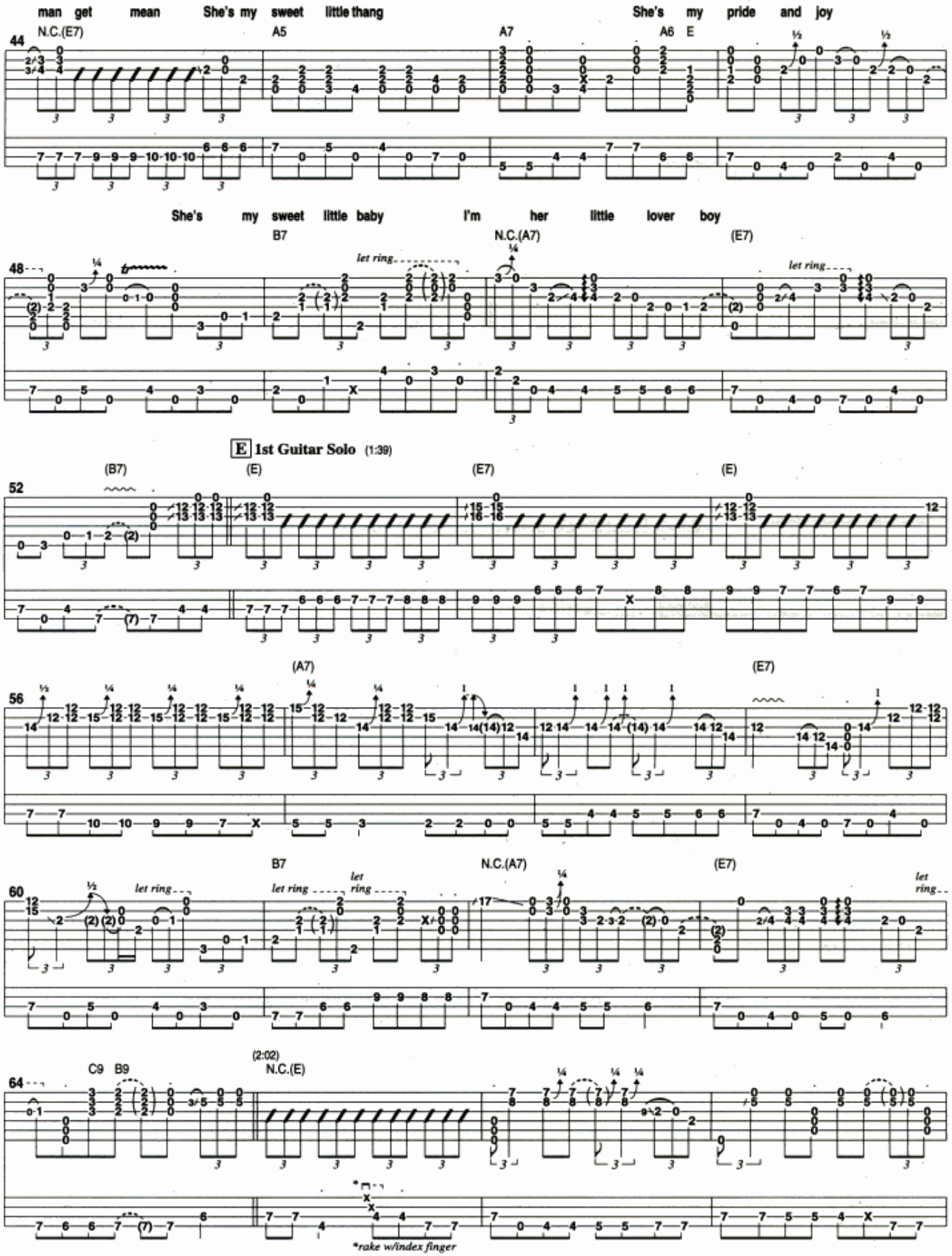
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Check out George on the debut album "Let the Truth Be Known" from his new band "Souls of We" available summer 2008! Also check out George Lynch's "Lynch Mob" on tour all summer long!

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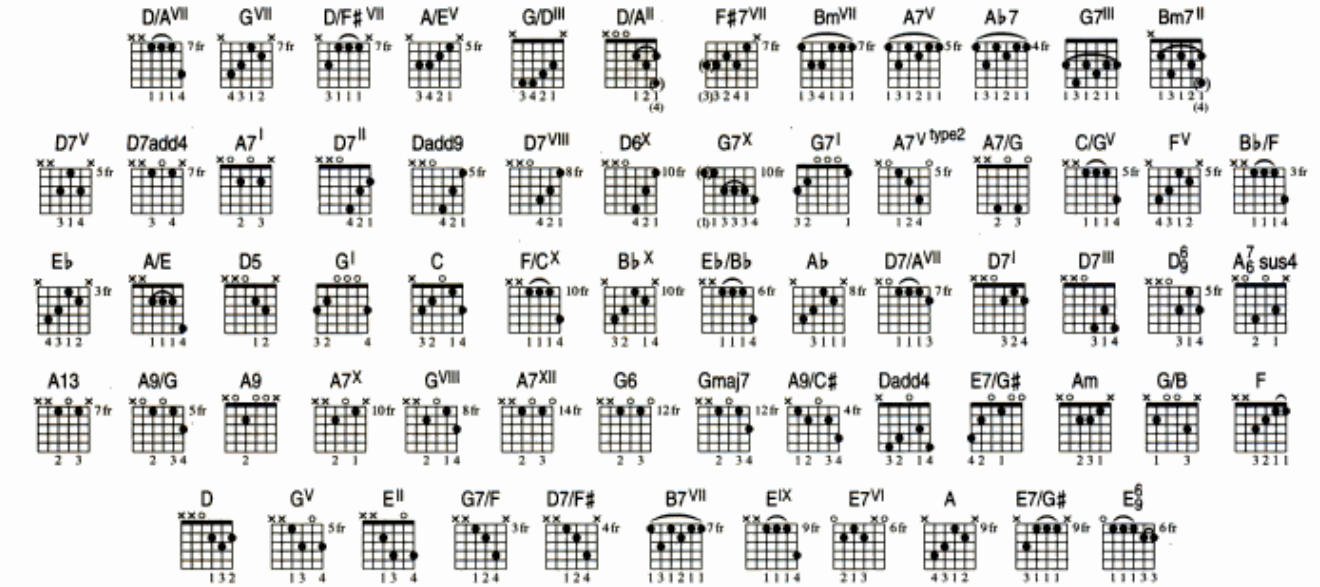
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GUITAR TABS

"THE CLAP" YES

As heard on **THE YES ALBUM** (ATLANTIC)
Words and Music by **Steve Howe** ✶ *Transcribed by* **Andy Aledort**



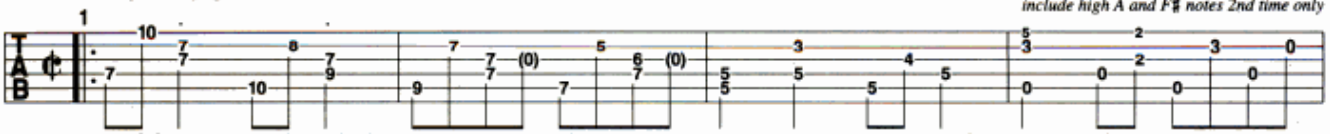
A (0:10, 0:30)

Fast Ragtime Feel ♩ =120 (♫ = ♩ ♪ 3)

D/A VII G VII D/F♯ VII A/E V G/D III D/A II

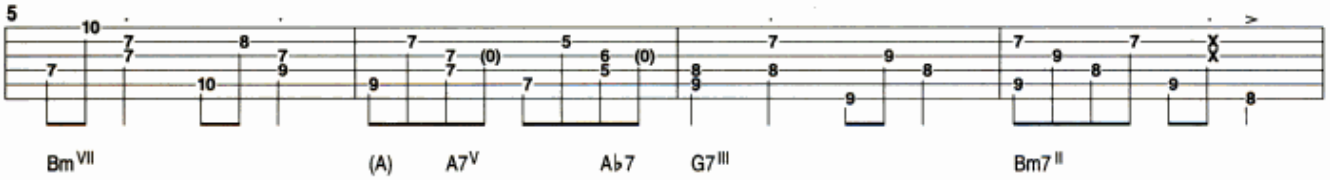
Acous. Gtr. *w/pick and fingers

include high A and F♯ notes 2nd time only



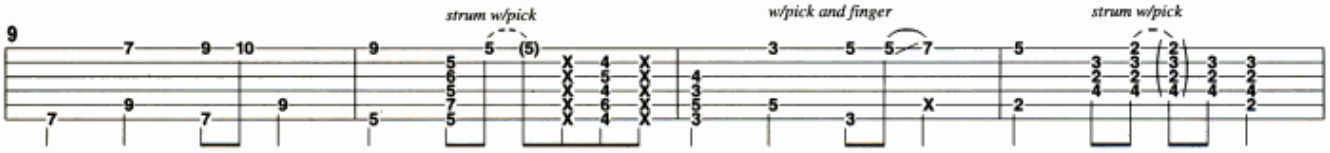
*Pick the top two notes of each chord shape with the ring and middle fingers while "bouncing" the pick in an alternating bass pattern on each downbeat and palm muting the bass strings. The alternating bass pattern is interrupted/suspended at various points throughout the piece, as indicated by the directives "let ring" or "strum w/pick."

D/A VIII G VII D/F♯ VII A7/E V F♯7 VII



Bm VII (A) A7 V A♭7 G7 III Bm7 II

strum w/pick w/pick and finger strum w/pick

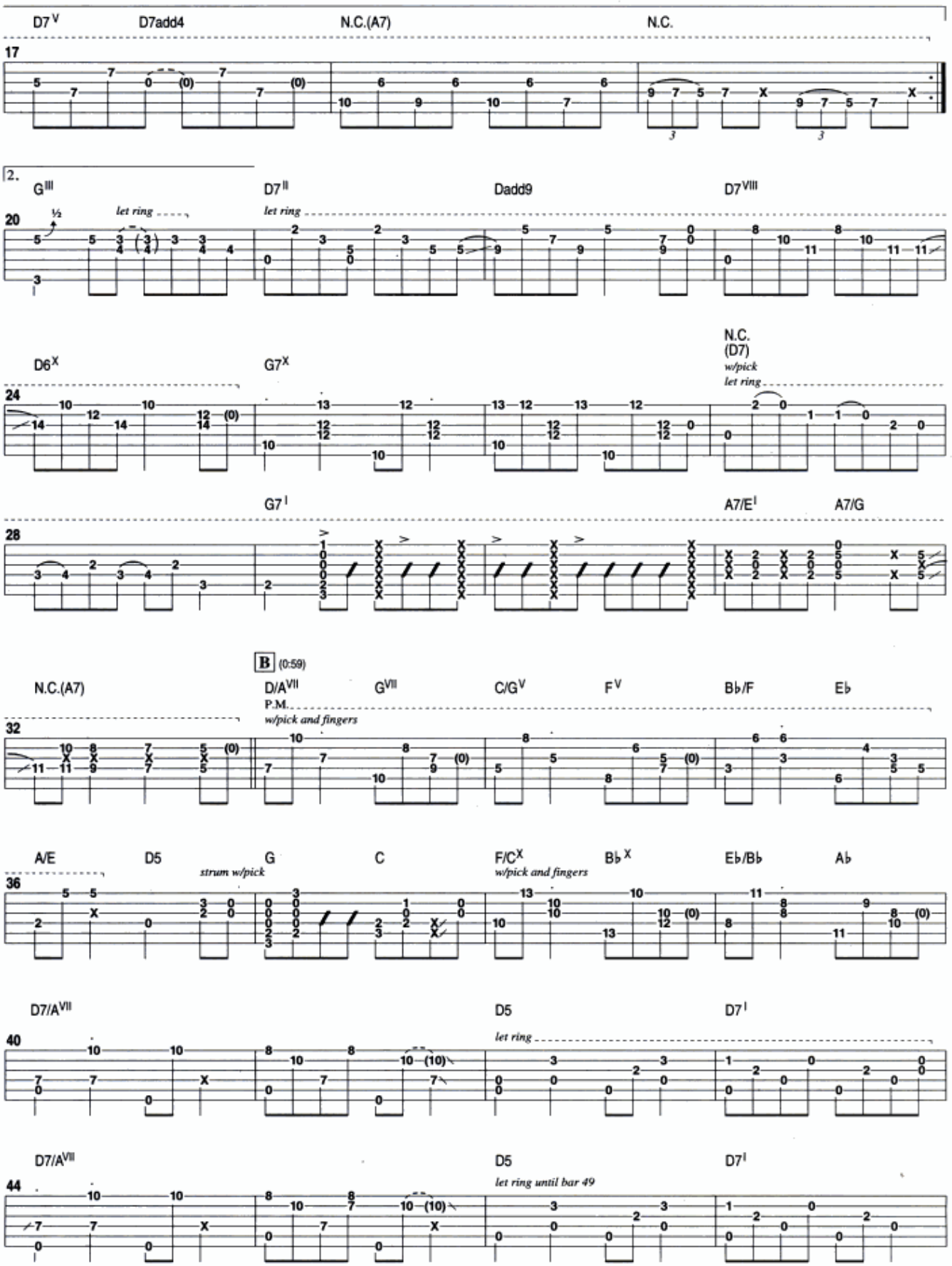


G III 1. D7 V D7add4

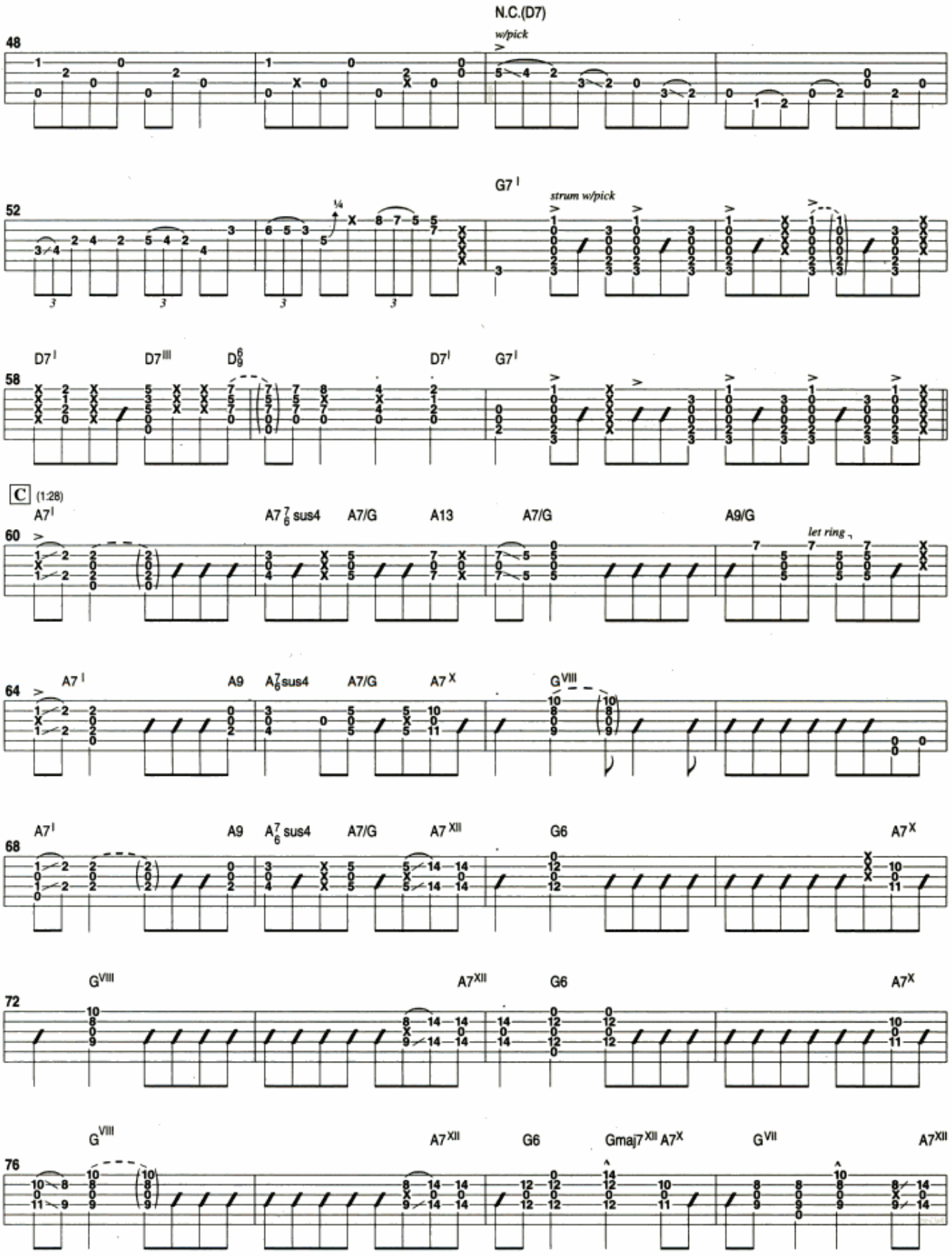
w/pick and fingers let ring



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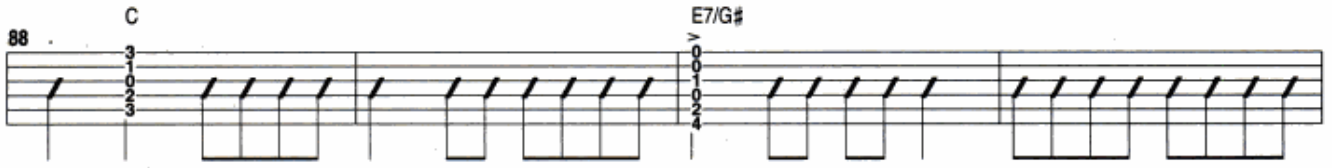


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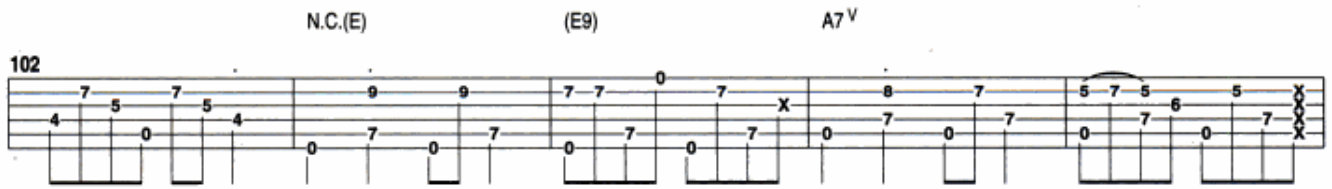


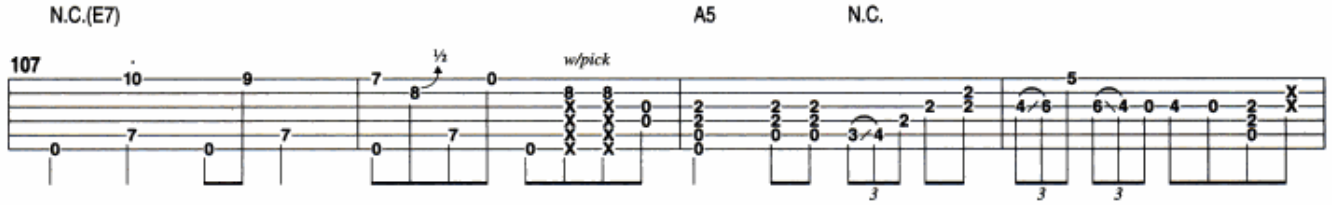




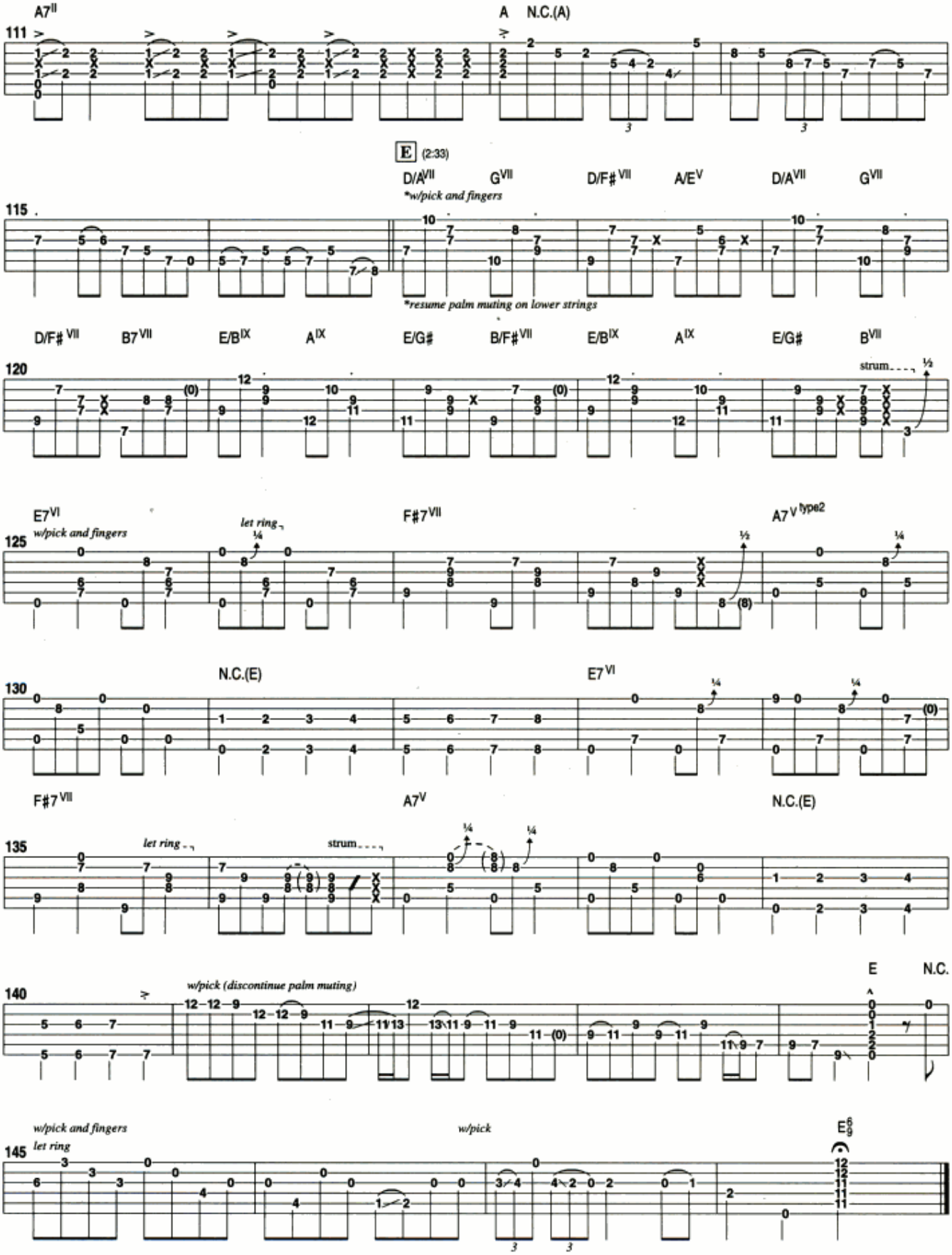








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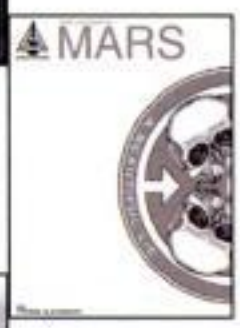
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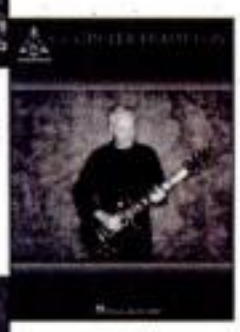
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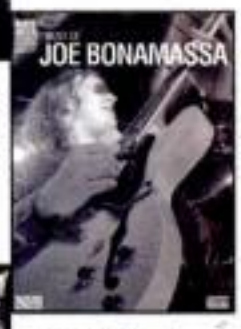
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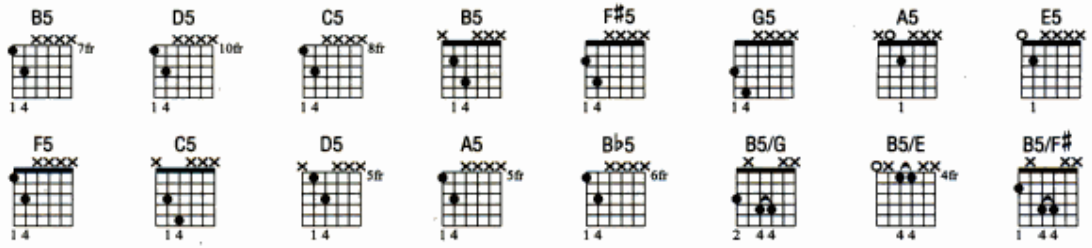
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"TORNADO OF SOULS" MEGADETH

As heard on **RUST IN PEACE** (CAPITOL)
Words and Music by **Dave Mustaine and Dave Ellefson** ✶ *Transcribed by* **Jeff Perrin**

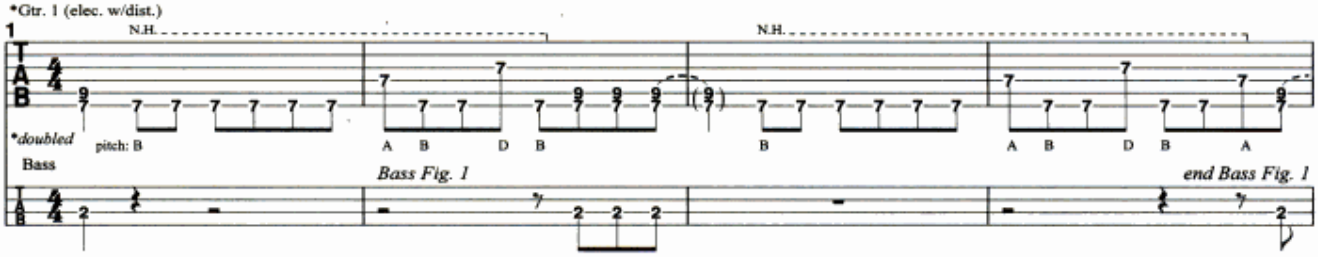


A **Intro** (0:00)

Fast ♩ = 196

B5

*Gtr. 1 (elec. w/dist.)

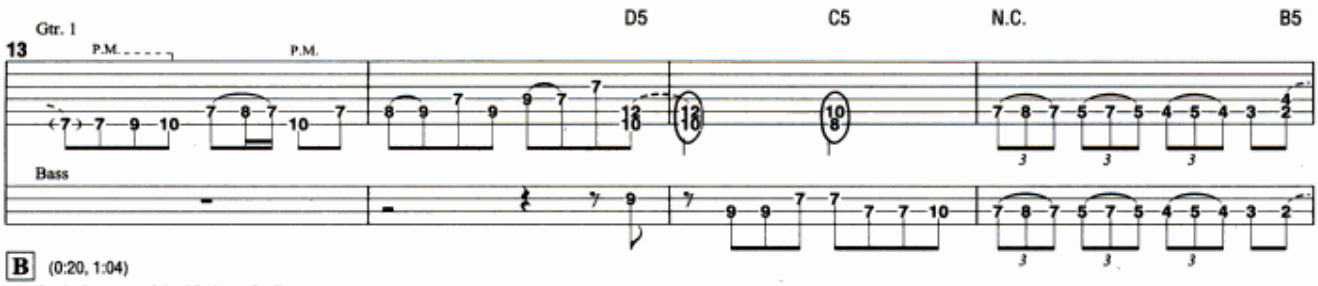




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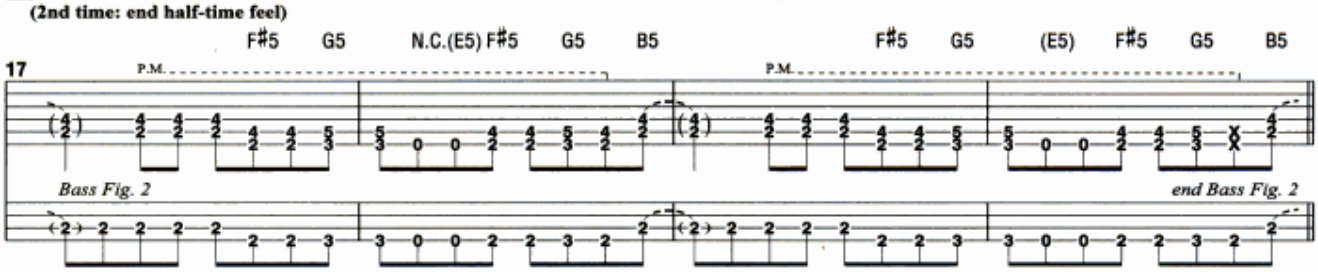
Riff A





B (0:20, 1:04)

(2nd time: end half-time feel)



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C **1st and 2nd Verses** (0:25, 1:09)

1. This morning I made the call — The one that ends it all
2. You'll grow to loathe my name — You'll hate me just the same

F♯5 G5 (E5) F♯5 G5 B5 — F♯5 G5 (E5) F♯5 G5 B5

Gtr. 1

21 *(repeat previous four bars)*

Bass repeats Bass Fig. 2 (see bar 17)

Hanging up I wanted to cry — but damn it this well's gone dry
You won't need your breath — and soon you'll meet your death

F♯5 G5 (E5) F♯5 G5 B5 — F♯5 G5 (E5) F♯5 G5 A5

Gtr. 1

25 P.M. P.M.

Bass

D **Pre-chorus** (0:35, 1:19)

(1.) Not for the money — not for the fame
(2.) Not from the years — and not from the use

E5 F5 G5 A5 C5 — A5 E5 F5 G5 A5 C5

29 P.M. P.M. P.M. P.M. P.M. P.M.

Not for the power — just no more games
Not from the tears — just self-abuse

B5 F♯5 G5 (E5) F♯5 G5 B5 — F♯5 G5 (E5) F♯5 G5 B5

33 P.M. P.M.

E **Chorus** (0:44, 1:29)
w/half-time feel

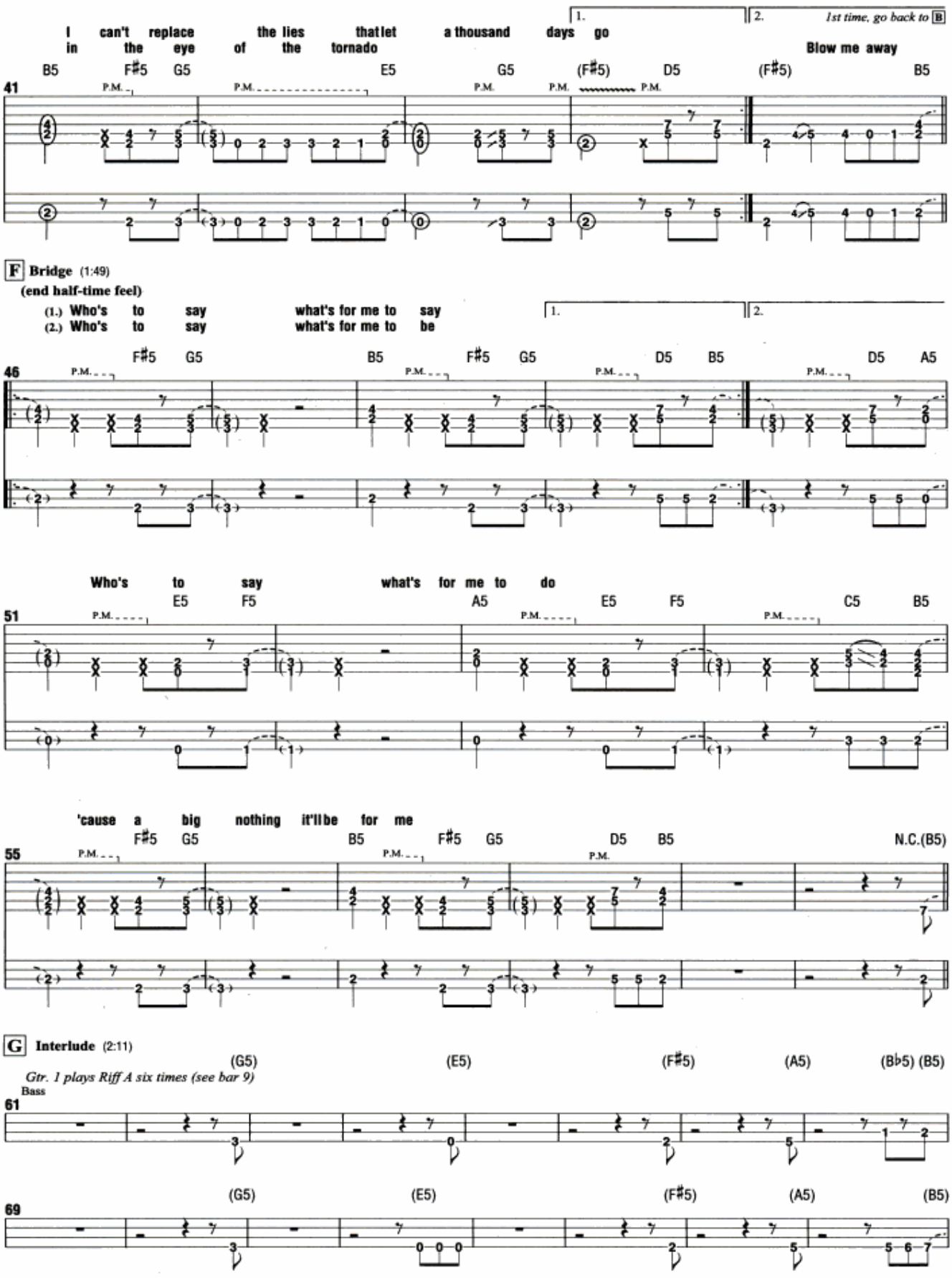
But now I'm safe in the eye of the tornado
No more living trapped inside in her way I'll surely die

F♯5 G5 E5 G5 (F♯5) D5

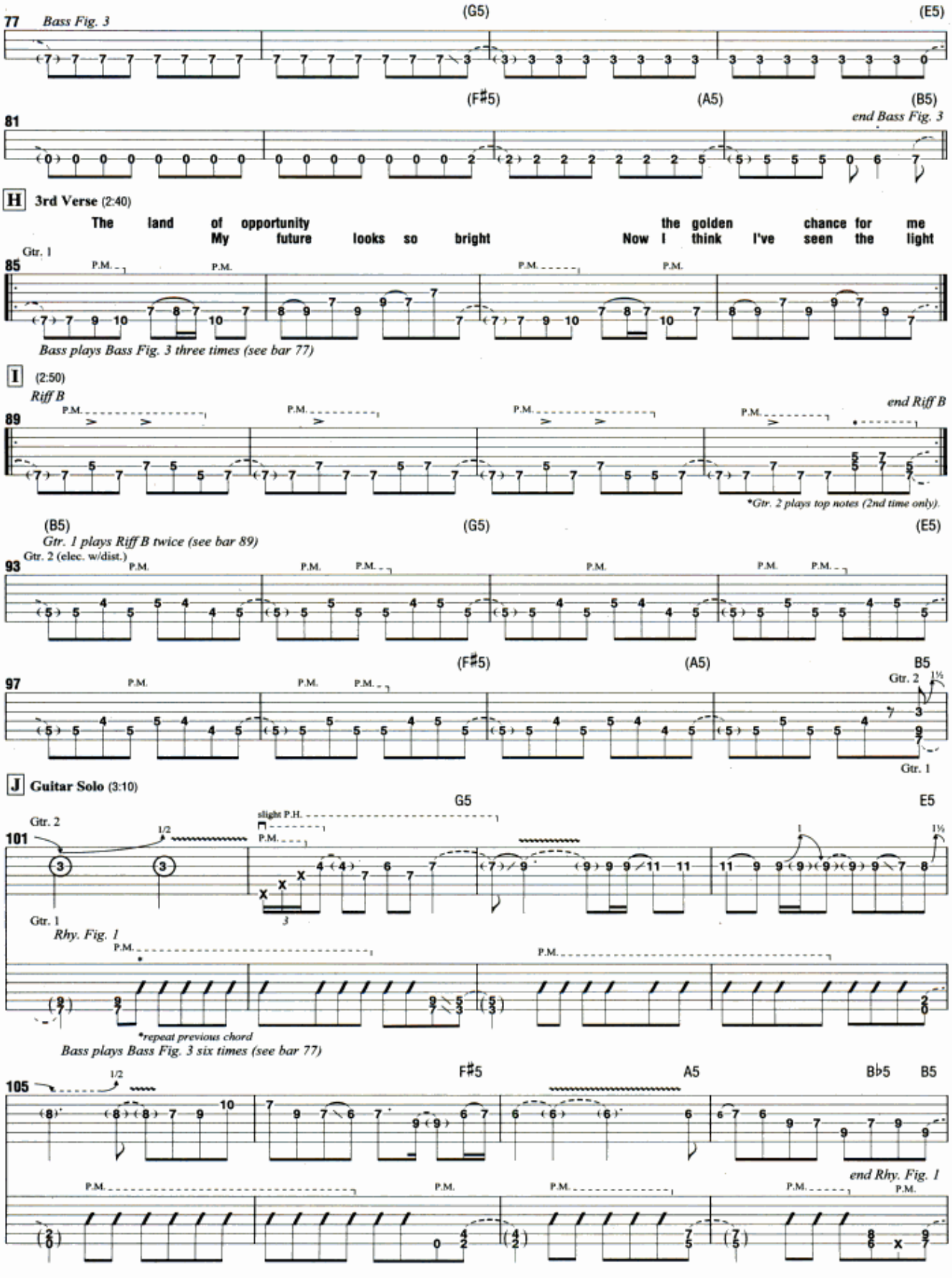
37 P.M. P.M. P.M. P.M. P.M.

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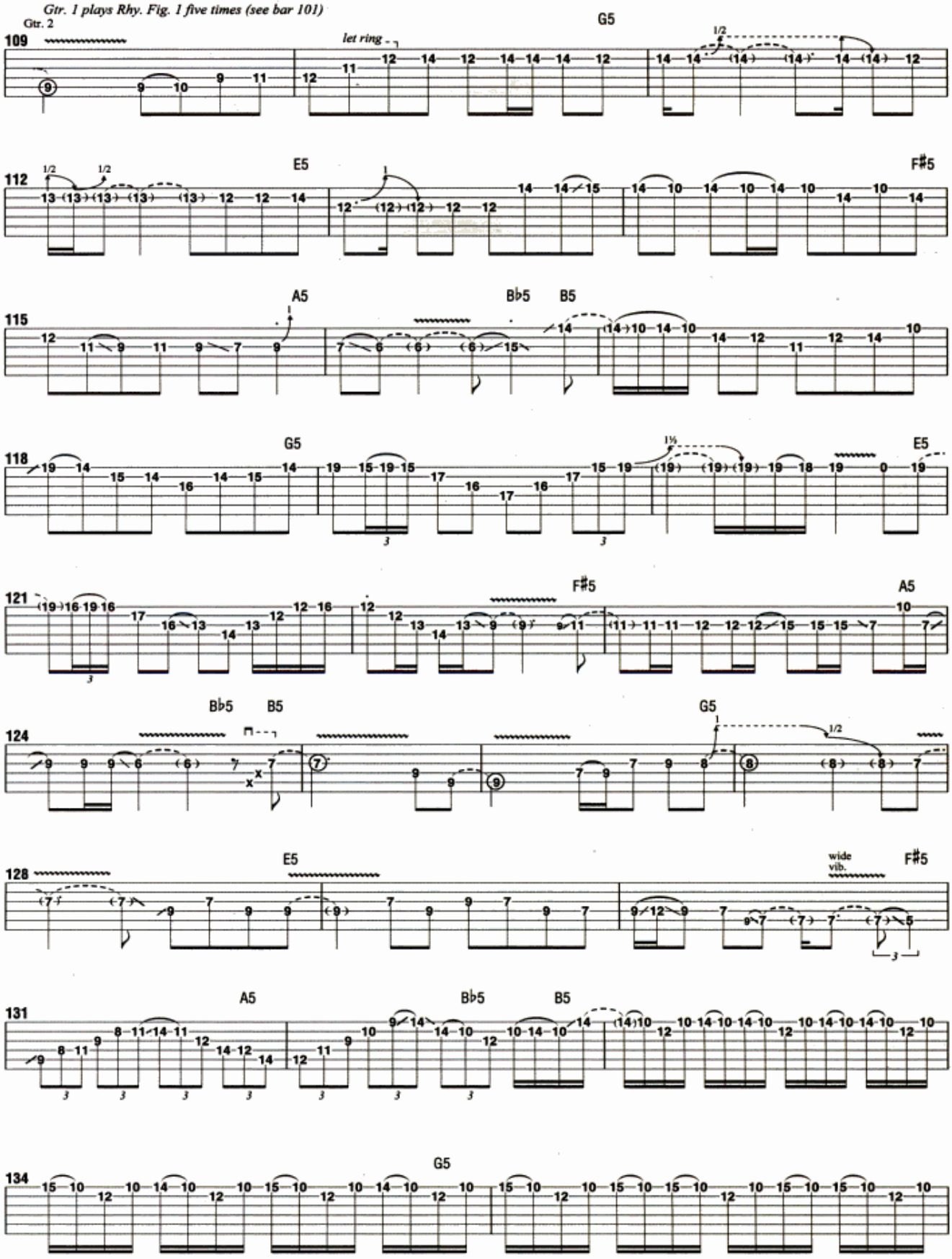


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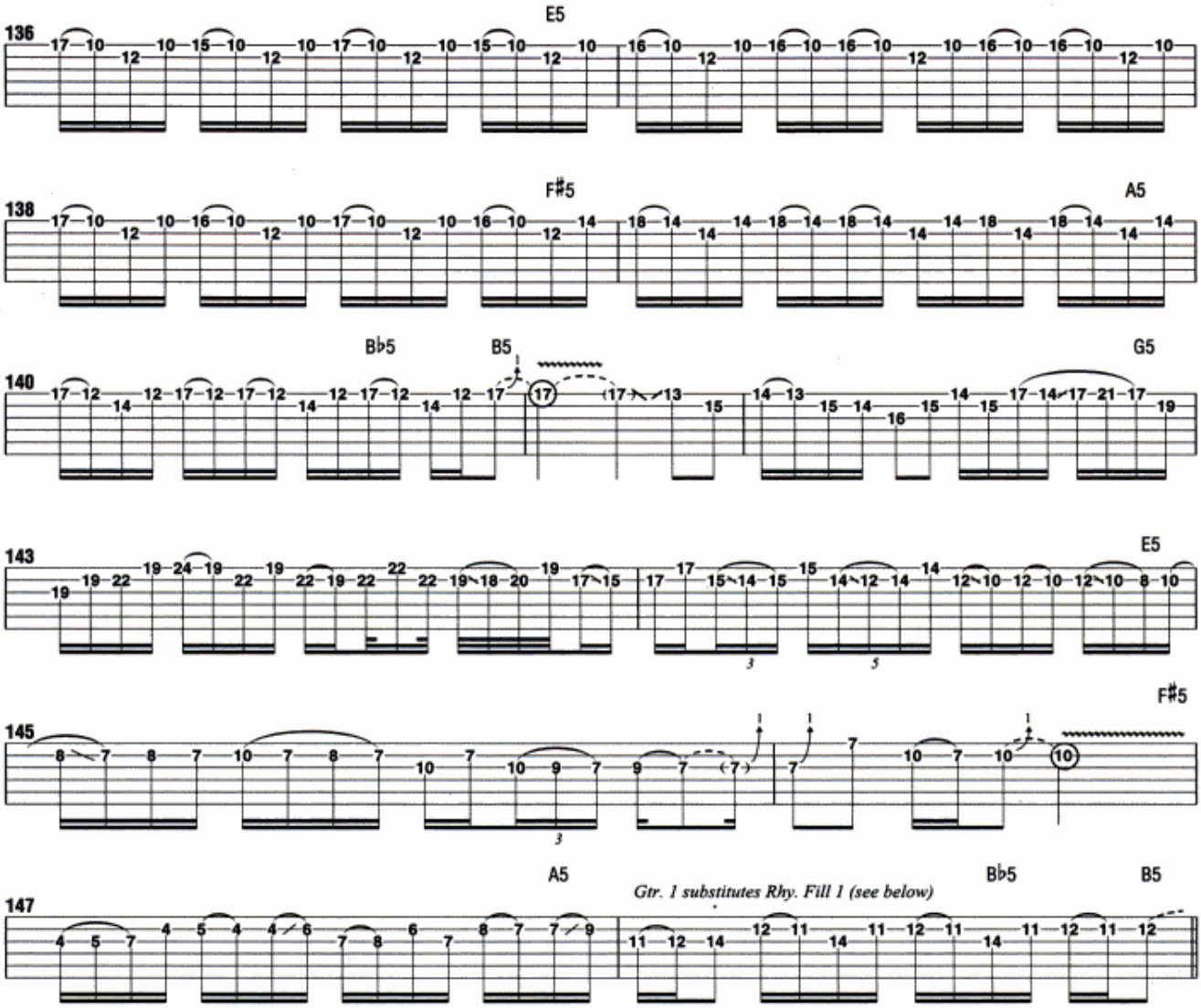


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K **4th Verse** (4:09)

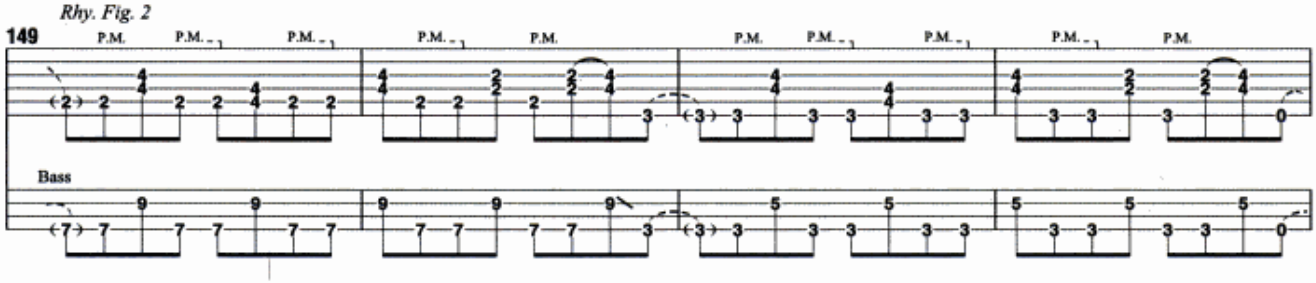
Can't say what's on my mind

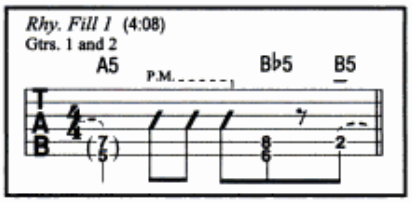
B5/G B5/E

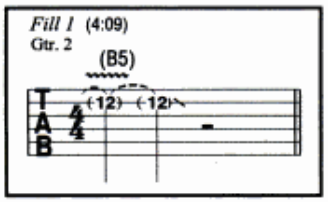
Gtr. 2 plays Fill 1 (see below)

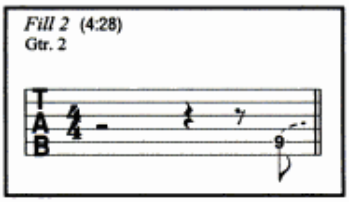
Gtr. 1

Rhy. Fig. 2



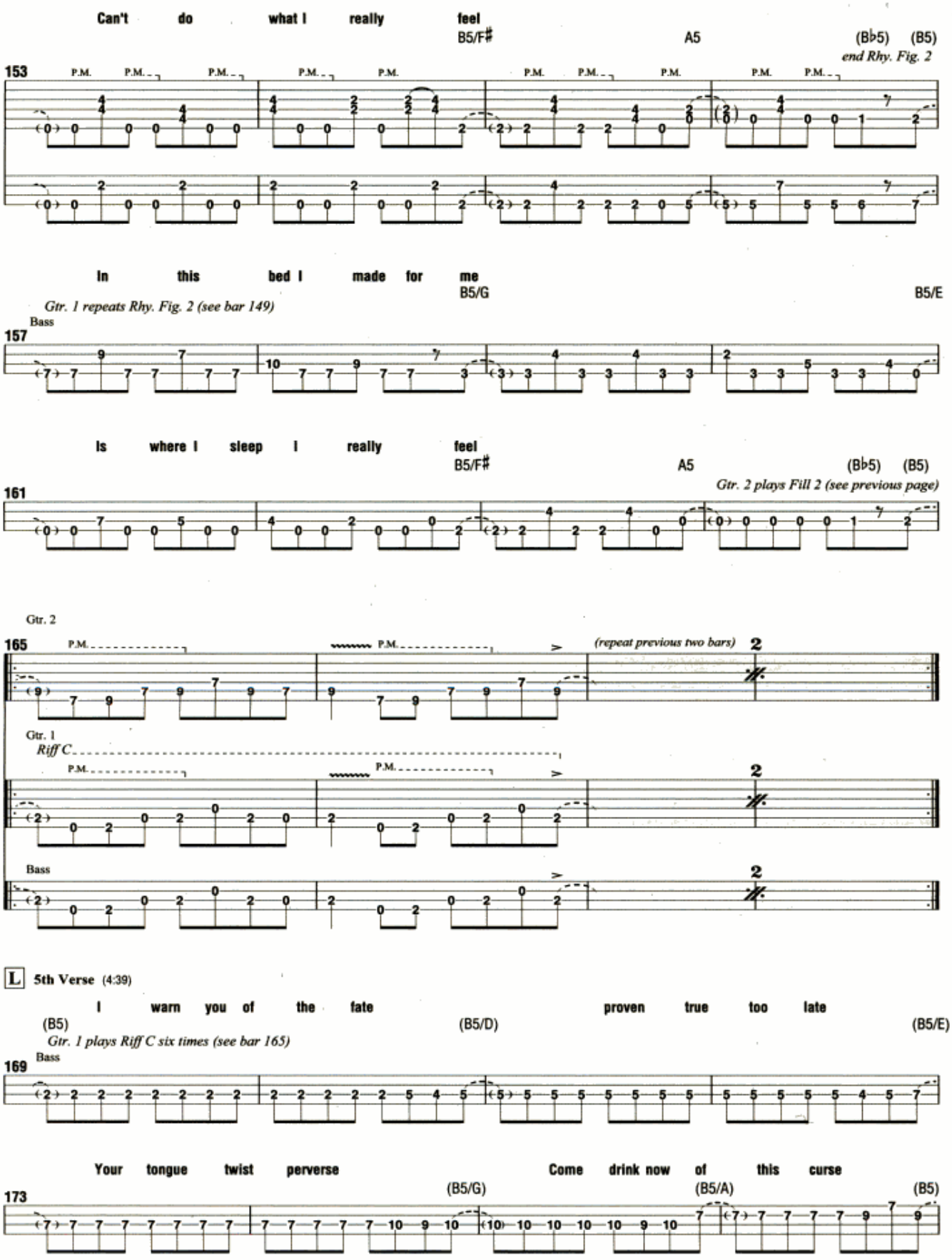




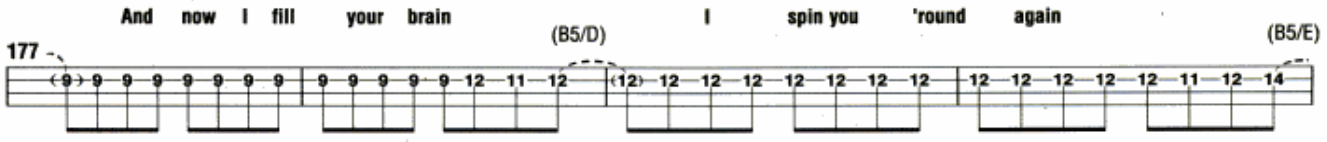


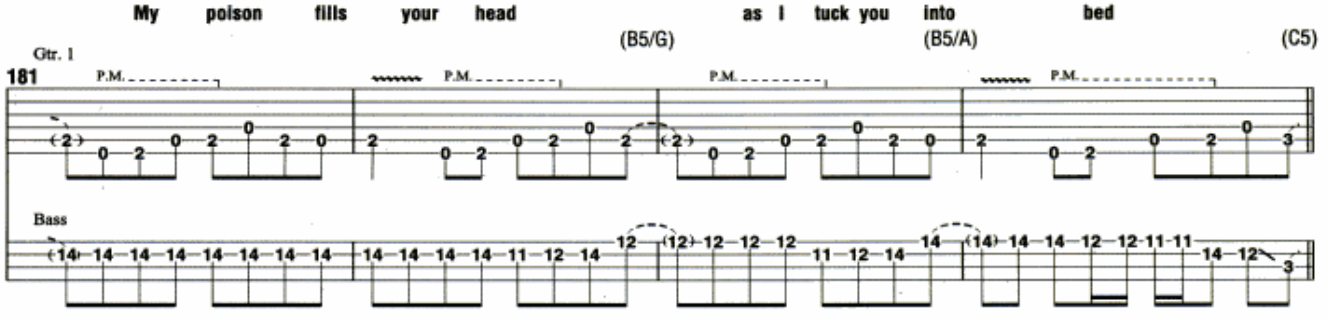
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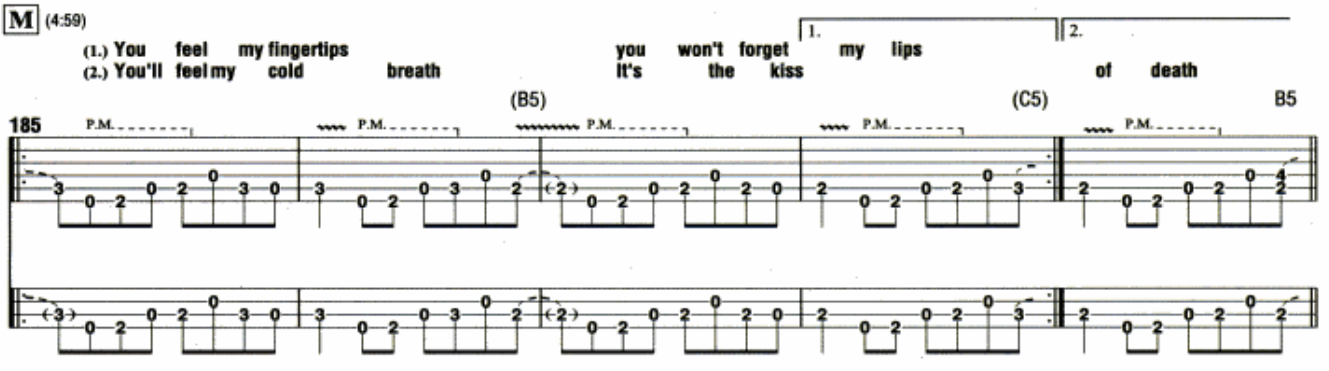
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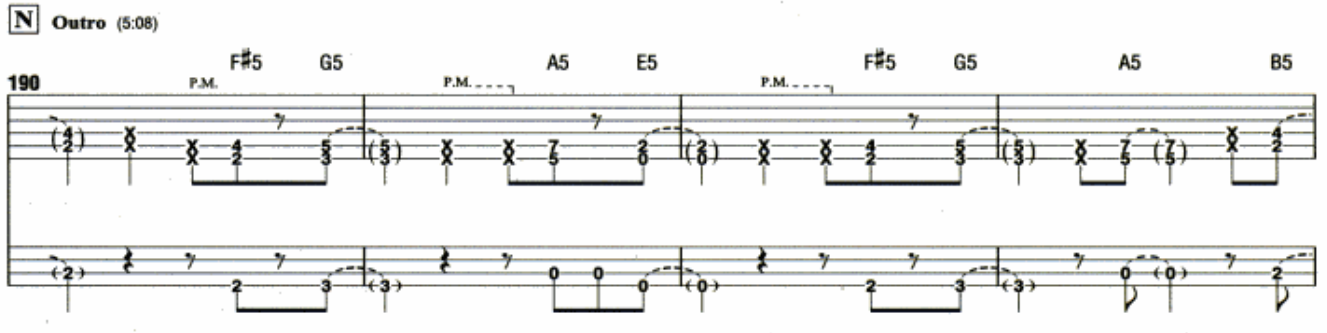


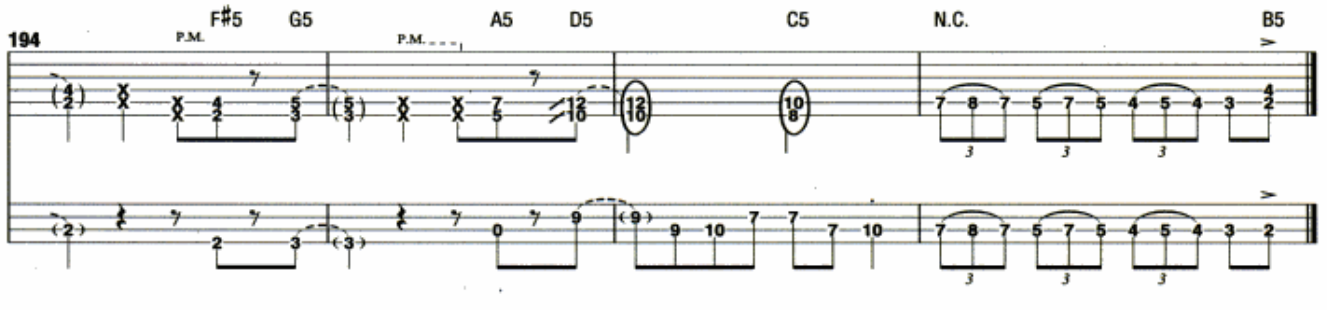
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75288 **KILL, ENGAGE** Shattered Skull W/Arched Logo
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73275 **KORN** Bunny W/Noose Being Dragged By Kids
73678 **KORN** Logo/Bitch We Got A Problem
57050 **KREATOR** Pleasure To Kill
69214 **LAMB OF GOD** Old Man Writing By Candlelight
41772 **LAMB OF GOD** Logo/Pure American Metal
75290 **LAMB OF GOD** Praying Skeleton Hands Logo
75279 **LAMB OF GOD** Red Goat Saint Logo
75283 **LAMB OF GOD** Skull & Crossed Guns Logo
68560 **LED ZEPPELIN** Electric Magic Empire Pool
75291 **LED ZEPPELIN** Mothership
22137 **LED ZEPPELIN** Stairway To Heaven
64213 **LED ZEPPELIN** Wadsworth Swan Song Logo
48747 **LED ZEPPELIN** Jimmy Page Guitar Solo Photo
67961 **LINKIN PARK** Mixed Atomic Age Symbol Logo
68797 **LORDI** Hard Rock Hallelujah
76185 **L. SKYNYRD** Eagle & Rebel Flag Stripes Logo
52529 **MACHINE HEAD** Lions Crest Logo
75294 **MARILYN MANSON** Twiggy & Marilyn Photo
62668 **MASTODON** Blood Mountain Dn
76131 **MASTODON** Logo Above Bigfoot & Deer
22097 **MAYHEM** Red Logo
76688 **MEGADETH** Allower Vic in Chains With Angel
59476 **MEGADETH** Arsenal Of Megadeth Dvd Cover
25132 **MEGADETH** Countdown To Extinction
76087 **MEGADETH** Vic Within Bullets Logo
70270 **MELVINS** Houdini Puppy Logo
10619 **MERCYFUL FATE** Kings Face
53758 **MESHUGGAH** I
53759 **MESHUGGAH** Nothing Logo
10756 **METALLICA** Damage Inc.
69219 **METALLICA** Jump In The Fire
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
10559 **METALLICA** Metal Up Your Ass'
10558 **METALLICA** Ride The Lightning
75308 **METALLICA** Winged Hetfield Scary Guy Logo
25416 **MISFITS** Classic White Skull
62971 **MISFITS** Oversized Fiend In Red Hood Logo
24660 **MORBID ANGEL** Big Logo
41975 **MOTLEY CRUE** Dr. Feelgood
13354 **MOTLEY CRUE** Girls Girls Girls
60708 **MOTORHEAD** Lemmy For President
75314 **MOTORHEAD** On Parole Classic England Skull
75313 **MOTORHEAD** The Ace Of Spades England Skull
45735 **MR. BUNGLE** Clown Face
47316 **MUDVAYNE** Mudvita Group Photo
57866 **MUDVAYNE** Skeleton Crows Sketch Logo
64129 **MUSE** Slanted Vertical Bar Strap Logo
75373 **MUSHROOMHEAD** Masked Group Faces Photo
68909 **MY CHEMICAL ROMANCE** Fangs Logo
66525 **NECROPHAGIST** Hands N'Spinal Cords Logo
70160 **NIGHTWISH** Angel Silhouette In The Moonlight
70167 **NIGHTWISH** Wolves & Figure In The Moonlight
35954 **NILE** In Their Darkened Shrines/Wings Logo
74306 **NIRVANA** Come As You Are Seahorses Logo
38258 **NIRVANA** In Utero Lp
64201 **NIRVANA** Oversized Kurt Cobain Playing Guitar
65187 **NORMA JEAN** Guy With Chainsaws For Hands
52951 **NORMA JEAN** Sailing Pirate Ship In Storm
66780 **OPETH** Burning Candle Smoke Logo
27316 **OPETH** Logo/Group Photo
45241 **OVERKILL** Under The Influence
68243 **OZZY OSBOURNE** Black Rain Japanese Album
11346 **OZZY OSBOURNE** Randy Rhoads Tribute
53050 **OZZY OSBOURNE** Speak Of Devil Tour 1982
36470 **PANTERA** Cowboys From Hell Metal Skull Logo
68152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hesher Dream Naked Chick
63013 **PANTERA** Rattlesnake In Skull Logo
76091 **PANTERA** Snake Emerging From Texas Logo
76092 **PANTERA** Snake Wrapped Around CFH Logo
69120 **PARKWAY DRIVE** Stacked Athletic Logo
25469 **PEARL JAM** Bootleg
62165 **PINK FLOYD** Syd Barrett 1946 - 2006 Tribute
68111 **PINK FLOYD** The Wall Hammers & Bombers
43910 **PINK FLOYD** Wish You Were Robotic Hands
63067 **POISON** Look What The Cat Dragged In
44455 **QUEEN** Crest Logo
48433 **QUEEN** Green Group Faces Logo
74208 **Q. OF STONE AGE** Flaming Car Between Skulls
68926 **Q. OF STONE AGE** Retro Spaceship Logo
45603 **QUEENSRYCHE** Original Logo
50491 **RAMMSTEIN** Group Faces In Circle
28506 **RAMONES** Black & White Presidential Seal
75326 **R. H. CHILI PEPPERS** Blood Sugar Sex Magik
64133 **R. H. CHILI PEPPERS** Pink Palm Trees Logo
75327 **R. H. CHILI PEPPERS** Winged Asterisk Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton Logo
69298 **ROB ZOMBIE** Rob Zombie Spooks-A-Poppin
36317 **ROLLING STONES** Classic Red & White Tongue
40784 **ROLLING STONES** Keith Richards For President
52838 **RUSH** 2112 Lp Cover
69164 **RUSH** Caress Of Steel
52841 **RUSH** Starman Glow Logo
25111 **S.G.G.** Speak English Or Die
52846 **SEX PISTOLS** Never Mind The Bollocks
58327 **SHINEDOWN** Save Me Crest Logo
53529 **SIX FEET UNDER** A Decade In The Grave
71848 **SKELETONWITCH** Beyond The Permafrost
46160 **SKID ROW** Classic Logo
65969 **SKINLESS** Trample The Weak, Hurdle Dead
45522 **SLAYER** Abr Skeleton Head Cross Image
62974 **SLAYER** Hell Awaits
43090 **SLAYER** Show No Mercy
45515 **SLAYER** South Of Heaven
75322 **SLAYER** Vintage Distressed Eagle & Iron Cross
75343 **SLIPKNOT** 9.0 Live Boxed Group Members
75336 **SLIPKNOT** Green Glow Group Sitting Photo
75337 **SLIPKNOT** Group Faces Within Triple S Frame
24984 **S. PUMPKINS** Classic Zero
74033 **S. PUMPKINS** Richard Nixon W/Star Over Eyes
69293 **SOULFLY** Circle Of Bullets Surrounding Symbol
75350 **STONE SOUR** Group Standing In Rubble Photo
76082 **SUBLIME** Everything Under The Sun
66499 **SUBLIME** Losin' Dog Poking Head Thru Circle
69451 **SUBLIME** Sun Shining 'Rays Of Light On Waves
66252 **SUFFOCATION** Pierced From Within Logo
17393 **SUICIDAL TENDENCIES** Institutionalized
66596 **SUICIDE SILENCE** Skull Logo
74332 **SWORD** Maidens In The Moonlight Art
68178 **SYSTEM OF A DOWN** Self Titled Lp Cover
55040 **TENACIOUS D** Queen II Album Mock Logo
39119 **TENACIOUS D** Texaco Logo
47913 **TESTAMENT** Souls Of Black
75354 **THREE DAYS GRACE** Red Bear Head Logo
66600 **T. EYES OF THE DEAD** Green Zombie Logo
60143 **TOOL** 10,000 Days Multiple Creatures Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
75360 **TRIVIUM** Ascendancy Angel Holding Symbol
75360 **TRIVIUM** Samurai Art
42083 **VAN HALEN** Original Var Halen Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
71041 **WHITE CHAPEL** The Sarnastic Deliberant
60016 **WHITE STRIPES** Red Telephone Pole Logo
44400 **WHITE ZOMBIE** Die Fucker Die
45017 **WHITE ZOMBIE** Green Monster With Logo
43117 **WHO** The Kids Are Alright Target Logo
74098 **WINDS OF PLAGUE** Samurai With Logo
62068 **WOLFMOTHER** Gold Foil Logo
52662 **ZZ TOP** Dusty & Billy Live Photo


41169 AC/DC Classic Logo


48736 A. IN CHAINS Classic Sun Logo


66914 A. T. REMAINS Screaming Man


47340 A. AMARTH Triple Metal Skulls


53159 ARCH ENEMY Wages Of Sin Circle


66549 A. B. R. BLACK Guy Slicing Throat


75174 A. LAY DYING Red Death Goddess


75183 A. SEVENFOLD Death Bat Skull Logo



68989 BEHEMOTH Lions Attacking God


68984 B. D. MURDER Nocturnal


75203 B. L. SOCIETY Viking Skeleton


76217 B. SABBATH Flying Demon Seal


74146 B. BENJAMIN Winged Banner



75224 B. VALENTINE Red Skull Logo


47345 C. OF BOOOM Group Standing



36371 CLASH London Calling


75227 C. OF FILTH Girl Holding Breasts


25331 DANZIG Classic White Skull


59271 DEATH Sound Perseverance


70918 DETHKLOK Band Photo


70190 DEVIL DRIVER Last Wind Words



44548 D. E. PLAN Distressed Flag Logo


51329 DIMEBAG He Came To Rock



67255 D. BORGIR Horned Goat Head



25104 DIO Holy Diver


75244 DISTURBED Reaper In Moonlight



74078 D. HERESY Bleed The Fifth



45830 DOORS I Am The Lizard King


71078 DOWN Crown Of Thorns


75247 D. FORCE Chrome Swords


75413 D. THEATER Train Of Though



46338 EXODUS Bonded By Blood



71009 FOO FIGHTERS Lightning Bolt Logo


64186 G. N ROSES Appetite Destruction


67976 HELLYEAH Band Making Toast



75268 HIM Skull On Cross



76248 IN FLAMES Owl Boy With Logo



52782 IRON MAIDEN Powerslave



36512 IRON MAIDEN The Trooper


70567 J. COWBOY Green Logo

65387 J. COWBOY Skull Tattoo Design

25484 JUDAS PRIEST British Steel

75285 KILL, ENGAGE Horse Above Logo

75278 LAMB OF GOD Blade With Priest

69216 LAMB OF GOD Monk In Gas Mask

48748 LED ZEPPELIN U.S.A. Swan Song

32994 L. SKYNYRD Whiskey Label

66947 MACH. HEAD The Blackening

75296 M. MANSON An American Family

45595 MASTODON Leviathan Lp Art

25446 MEGADETH Peace Sells...

43197 MEGADETH Rust In Peace

53757 MESHUGGAH Destroy Erase

75305 METALLICA Creeping Death

10768 METALLICA Master Of Puppets

17159 MISFITS Kennedy Bullet

10784 MOTLEY CRUE Too Fast For Love

40981 MOTORHEAD England Skull

76096 MUDVAYNE By The People

64127 MUSE Digital Cyclone Logo

10805 NIRVANA Smiley Face Logo

61928 OPETH Harlequin Forest

67818 O. OSBOURNE Black Rain

69154 PANTERA Snake & Guitar Logo

25129 PANTERA Vulgar Display

28609 PINK FLOYD Darkside Of Moon

45857 PRIMUS Frizzle Fry

65196 P. THE HERO Logo Within Scrolls

68029 Q. STONE AGE Lightbulb Pirate

59554 R. A. MCHINE Battle Los Angeles

54568 RAMMSTEIN Reise, Reise Logo

24285 R. RHOADS Randy Tribute Photo

64132 R. C. PEPERS Round Asterisk Logo

75586 ROB ZOMBIE Love Slaves Of Satan

40974 SLAYER Eagle In The Abyss

67728 SLAYER Soldier Helmet Skull

75334 SLIPKNOT Oversized Group

70642 SOILWORK Sworn Great Divide

69539 S. YOUNG LAD Evil Screaming Tree

10592 SUBLIME Sun Logo

66595 S. SILENCE Figure Logo

36448 SUPERJRITUAL Logo

24301 TESTAMENT The New Order

64116 T. D. GRACE IX Griffin Logo

74040 TOOL Spectre Spiral

41098 TOOL Lateralus Diagram

75359 TRIVIUM Group Live Photos

45963 VAN HALEN Eddie Guitar Design

69168 WHO British Flag Logo

62070 WOLFMOTHER Self Titled Triangle

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74129 **AC/DC** Plug Me In Individual Gig Live Photos
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
68260 **A. SEVENFOLD** Group Live On Stage Collage
75370 **B. DAHLIA MURDER** Dracula & Flying Bats
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
67713 **B. BENJAMIN** Group Posed In Front Of Trees
66125 **B. FOR MY VALENTINE** Group Standing Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
46420 **EVANESCENCE** Amy Lee In Lace Dress In Bed
74478 **F. FIGHTERS** Echoes, Silence, Patience Group
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48567 **L. ZEPPELIN** Group Standing Next To Airplane
70696 **L. ZEPPELIN** Mothership Bling Above Venue
39142 **L. ZEPPELIN** Stairway To Heaven
68088 **MARILYN MANSON** Posed In Leather Jacket
74709 **MEGADETH** Dave Mustaine Playing Flying V
73846 **MEGADETH** Soldier Tossing Grenade
70467 **MEGADETH** United Abominations
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
63963 **MISFITS** Bloody Classic Fiend Skull Logo
74135 **MOTLEY CRUE** Dr. Feelgood
70468 **MOTLEY CRUE** Too Fast For Love
51346 **MUDVAYNE** Lost & Found Group Water Heads
65481 **N. C. ROMANCE** Black Parade Group Photo
70347 **N. C. ROMANCE** Blimps & Planes Above City
70460 **NICKELBACK** All The Right Reasons W/Group
69267 **NINE INCH NAILS** Year Zero Desolate Future
74484 **NIRVANA** Group Posed Underwater In Pool
70461 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
76978 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
73848 **ROB ZOMBIE** Hellbilly Deluxe
41571 **SEX PISTOLS** Anarchy In The U.K.
54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
76919 **SUICIDE SILENCE** Group Standing In Room
62676 **UNEARTH** II: In The Eyes Of Fire
73850 **WHITE ZOMBIE** Blue Monster Face W/Logo
48461 **WHO** Group Wrapped With British Flag Photo

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68072 **AS I LAY DYING** Skull W/Roses
65416 **A. SEVENFOLD** War Skeleton
65734 **B. L. SOCIETY** Skull & Guns Cross
40559 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
56048 **D. DRIVER** Moon Behind Trees
69306 **D. BORGIR** In Sorte Diabol
69307 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
68512 **KILL. ENGAGE** KSE: Winged Heart
69315 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Flag
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Pentagram Group
68074 **T. DAYS GRACE** Get Out Alive
69327 **TRIVIUM** The Crusade

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52881 **AS I LAY DYING** Paint Splatter Pistols
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
76738 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52877 **METALLICA** Scary Guy Art With Logos
68972 **NIRVANA** Smiley Face Logo
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seal
33160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
69965 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45591 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63480 **PANTERA** Blue & Grey Bloody Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
69978 **SUBLIME** Flaming Sun Logo
69895 **TOOL** 10,000 Days Album Logo/Sawblade Eye

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76961 **BLACK DAHLIA MURDER** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
67207 **DEATH** Logo
47968 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
39011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39896 **PANTERA** Logo/CFH Logo
76962 **R. AGAINST MACHINE** Text Logo
19991 **SUBLIME** Logo
39652 **SYSTEM OF A DOWN** Logo

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64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
32062 **CRADLE OF FILTH** Dragon Logo
68927 **DANZIG** Classic White Skull
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite For Destruction
48778 **KORN** Greatest Hits Vol. 1 Cell Logo
59068 **L. ZEPPELIN** Allover Swan Song
46605 **METALLICA** Master Of Puppets
38438 **MUDVAYNE** End Of All Things Logo
56297 **O. OSBOURNE** Finger Caricature
51485 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
65674 **Q. OF STONE AGE** Skulls & Stars Logo
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

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19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
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60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
53565 **LAMB OF GOD** Stacked Logo
59118 **LED ZEPPELIN** Logo/Group Heads
50216 **LYNYRD SKYNYRD** Flag Logo
56066 **MOTORHEAD** Ace Of Spades Logo
50212 **KORN** Classic White Skull
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
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65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
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64535 **A. SEVENFOLD** Winged Death Bat Skull
64530 **B. L. SOCIETY** Sonic Brew
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
24497 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
20365 **FOO FIGHTERS** FF Logo In Circle
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
41604 **JIMI HENDRIX** Axis Bold As Love
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
50059 **KING DIAMOND** Oval Logo
11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
65659 **Q. OF STONE AGE** Skull & Lightning
23436 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
64559 **SLIPKNOT** Triple S Tribal Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Lateralus Logo
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64106 **A. SEVENFOLD** Winged Skull Death Bat
38812 **B. L. SOCIETY** Brewtality
74147 **B. BENJAMIN** Celtic Design W/Swallows
75222 **B. FOR VALENTINE** Group Holding Guns
75627 **BURZUM** Hvis Lyset Tar Oss
42526 **CHILDREN OF BODOM** COB-C Logo
66529 **C. W. WE AIM FOR** Sign Language Logo
76802 **DEVIL DRIVER** Angel & Devil Symbol
75245 **DISTURBED** Stricken Banner With Skull
32185 **DROPKICK MURPHYS** Anchor Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
50769 **GUNS N ROSES** Slash TopHat Closeup
75267 **HIM** Pink Roses & Pedals Heartagram
68995 **IN THIS MOMENT** Tribal Butterfly Logo
75270 **IRON MAIDEN** The Number Of The Beast
66579 **JOB FOR COWBOY** Fetal Skeletons
69653 **J. CASH** Folsom Prison Stripes 1968
75272 **KORN** Blindfolded Girl & Creature
75281 **LAMB OF GOD** American Metal Seal
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
75299 **M. MANSON** Face In Circle W/Cross
52824 **METALLICA** San Fran: Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
67998 **M. C. ROMANCE** Monkey Riding Horse
45928 **NIRVANA** Smiley Face Logo
69532 **PARAMORE** Ballerina With Skulls
63631 **PINK FLOYD** Distressed Retro Logo
68930 **Q. OF STONE AGE** Lightbolb Pirate
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freehand Logo
46206 **R. STONES** Keith Richards For President
75331 **SLAYER** Root Of All Evil Green Demon
75333 **SLIPKNOT** Say We Wont Die Logo
64950 **SOILWORK** Stabbing The Drama
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Banner Logo

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56833 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
68864 **AS I LAY DYING** Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
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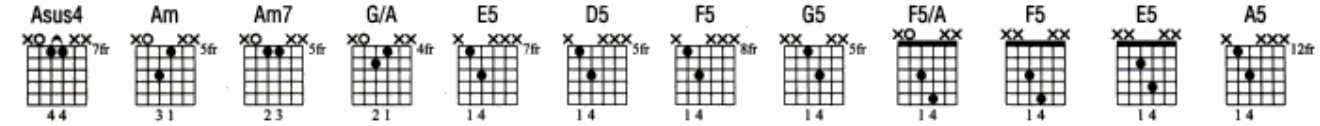


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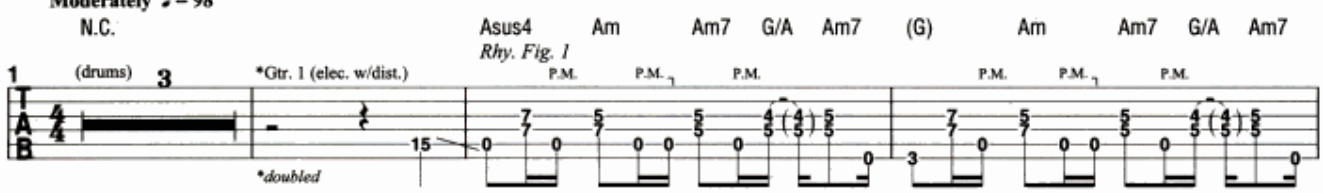
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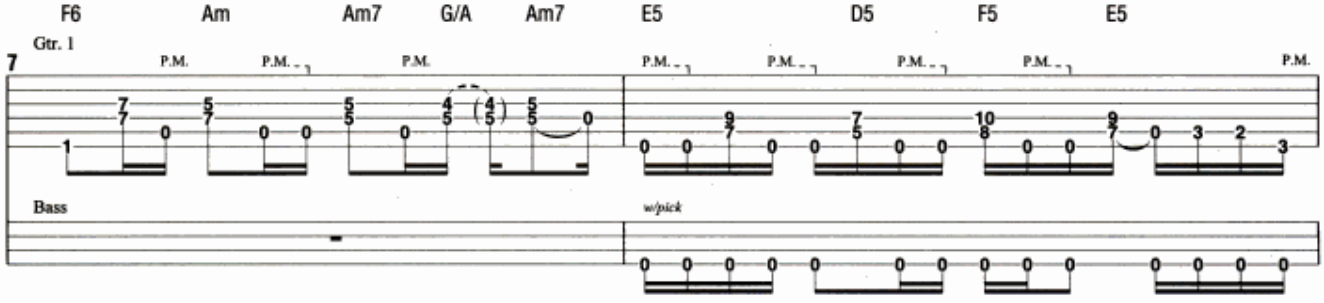
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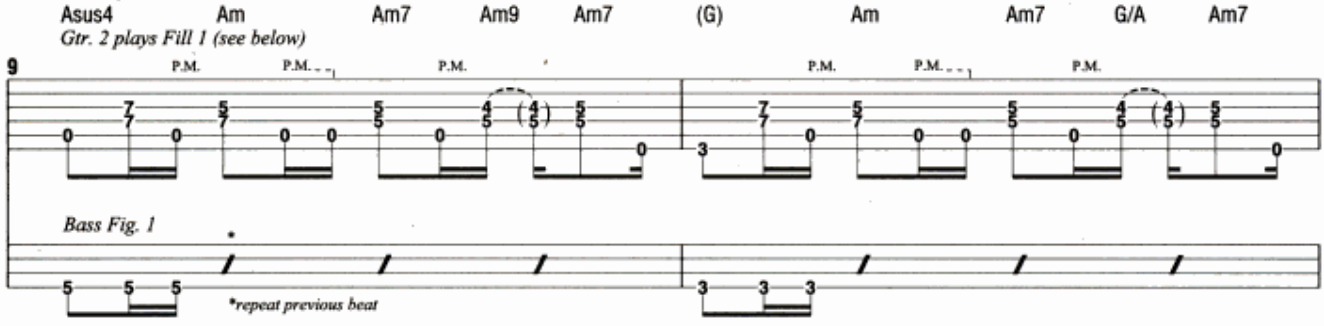
Guitars are tuned down one whole step (low to high, D G C F A D).
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All music sounds in the key of G minor, one whole step lower than written.



A **Intro** (0:00)
Moderately ♩ = 98







Fill 1 (0:19, 0:50, 1:00, 1:31, 1:41, 2:37, 2:47)
Gtr. 2 (elec. w/dist.)

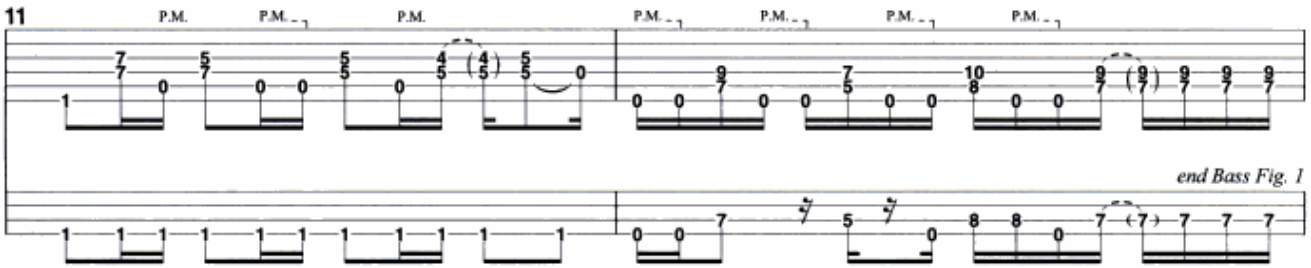


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"TOO YOUNG TO FALL IN LOVE"

F6 Am Am7 G/A Am7 E5 D5 F5 E5

11



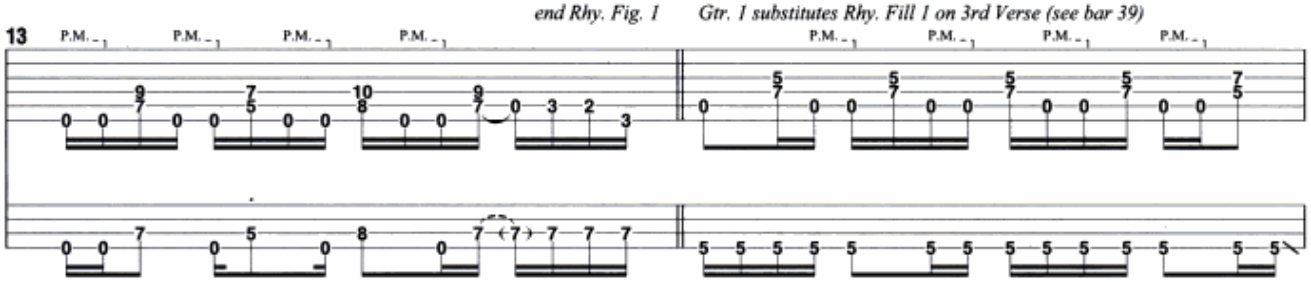
B **Verses** (0:31, 1:12, 2:17)

1. You say our love is like
2. Run for the hills we're both
3. You say our love is like

D5 F5 E5 Am G5

end Rhy. Fig. 1 *Gtr. 1 substitutes Rhy. Fill 1 on 3rd Verse (see bar 39)*

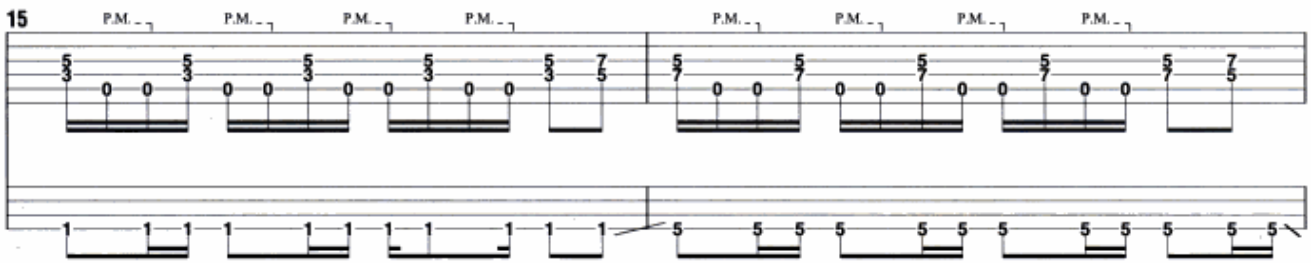
13



dynamite Open your eyes It's like
sinners and saints Not a woman but a whore I can
dynamite It's no surprise you've got

F5/A G5 Am G5

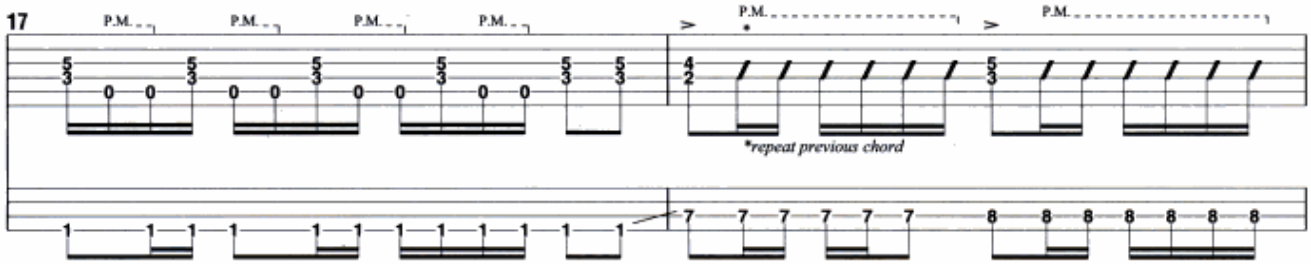
15



fire and ice Well you're killing me your
taste the hate Well now I'm killing you watch your
one - way eyes Well you're killing me your

F5 E5 F5

17



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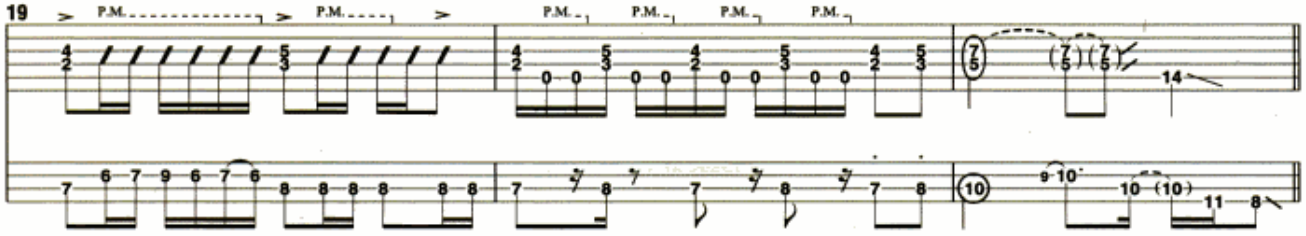
3rd Verse, skip ahead to F 3rd Chorus

love's a guillotine
face turning blue
love's a guillotine

Why don't you just set me free ow
Not yet a man just a punk in the street yeah
Not yet a man just a punk in the street yeah

E5 F5 E5 F5 E5 F5 E5 F5 G5

19



C Chorus (0:50, 1:31)

(1.) (Too young to fall in love) Ooh I'm too young (Too young to fall in love) Ooh I'm too young (Too young to fall in love) too young to fall in love

(2.) (Too young to fall in love) Ooh I'm too young (Too young to fall in love) Ooh I'm too young (Too young to fall in love) to fall in love

Asus4 Am Am7 G/A Am7 (G) Am Am7 G/A Am7 F6 Am Am7 G/A Am7

Gtr. 1 plays Rhy. Fig. 1 (see bar 5)
Gtr. 2 plays Fill 1 (see 1st page)

Bass

22



(1.) But I'm too young (Too young to fall in love) Ooh I'm too young (Too young to fall in love) Ooh I'm too

(2.) Ooh I'm too young (Too young to fall in love) much too young (Too young to fall in love) Ooh I'm too

E5 D5 F5 E5 Asus4 Am Am7 G/A Am7 (G) Am Am7 G/A Am7

Gtr. 2 plays Fill 1 (see 1st page)

25



2nd Chorus, skip ahead to D Guitar Solo *go back to B 2nd Verse*

(1.,2.) young (Too young to fall in love) too young to fall in love

F6 Am Am7 G/A Am7 E5 D5 F5 E5 D5 F5 E5

28

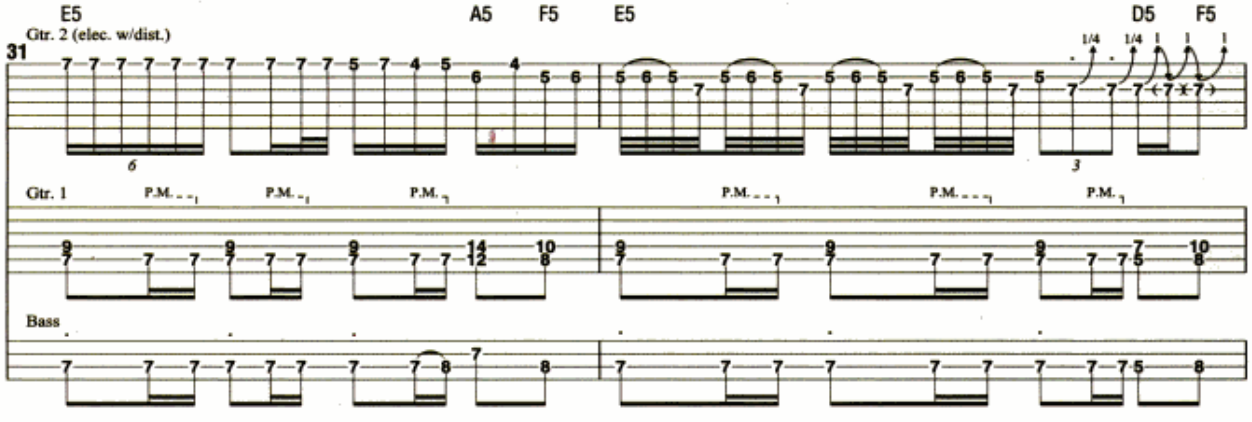


D Guitar Solo (1:48)

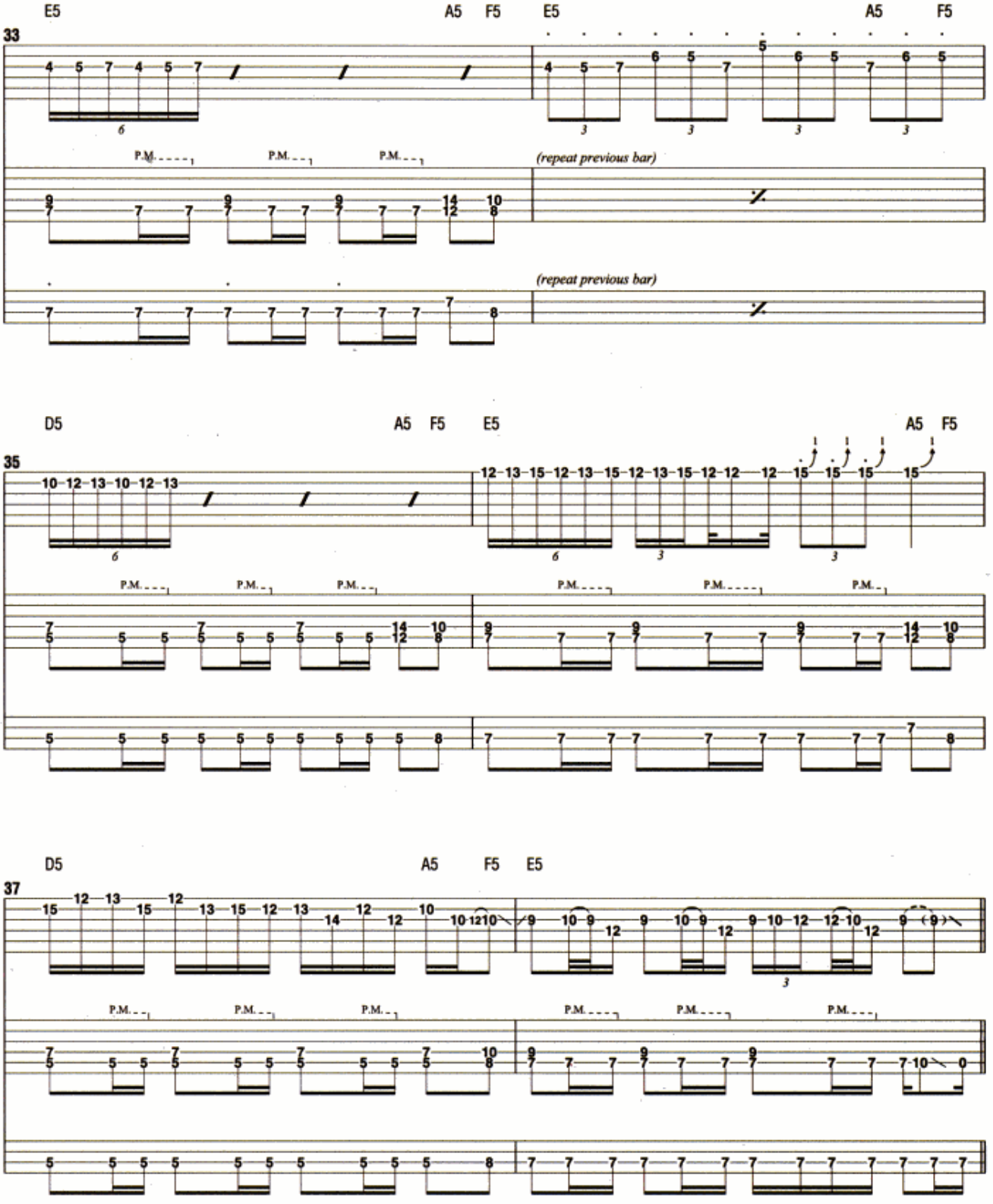
E5 A5 F5 E5 D5 F5

Gtr. 2 (elec. w/dist.)

31



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E **Interlude** (2:08)

Am G5 F5/A G5

Gtr. 1

Rhy. Fill 1

39

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

go back to **B** *3rd Verse*

Am G5 F5 G5

Gtr. 1 repeats Rhy. Fill 1 (see bar 39)

41 Bass

F **3rd Chorus** (2:37)

(1.) (Too young to fall in Ooh I'm love) too young (too young to fall in Ooh I'm love) too

(2.) young (Too young to fall in much love) too young (too young to fall in I'm love) too

Asus4 Am Am7 G/A Am7 (G) Am Am7 G/A Am7

Gtr. 2 plays Fill 1 (see 1st page)

Gtr. 1

43

P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 twice simile (see bar 9)

(1.) young (too young to fall in love) to fall in love Oh I'm too

(2.) young (too young too young to fall in love) to fall in love

F6 Am Am7 G/A Am7 E5 D5 F5 E5

45

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

G **Outro** (2:56)

(Too young to fall in love) (Too young to fall in love) (Too young to fall in love)

Asus4 Am Am7 G/A Am7 (G/B) Am Am7 G/A Am7 (F/C) Am Am7 G/A Am7 E5 D5 F5 E5

Gtr. 1 plays first four bars of Rhy. Fig. 1 until fade (see bar 5)

Gtr. 2

47

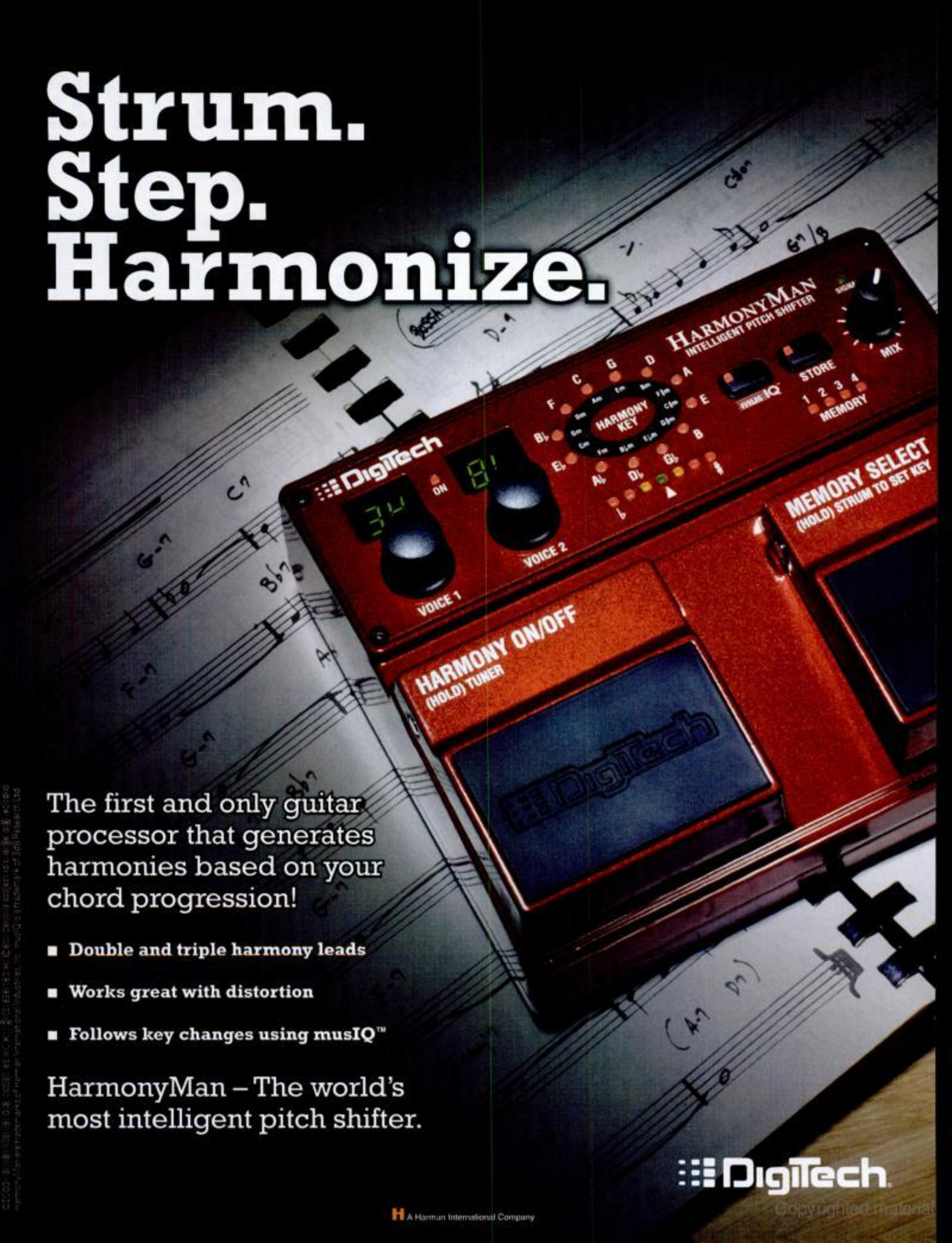
(play 4 times and fade)

Bass

(play 4 times and fade)

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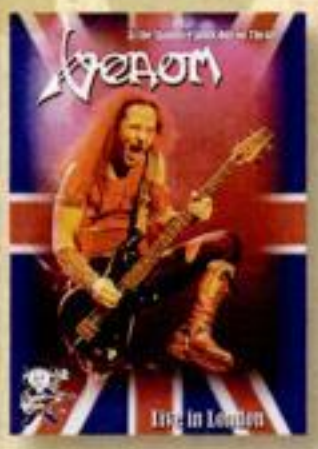
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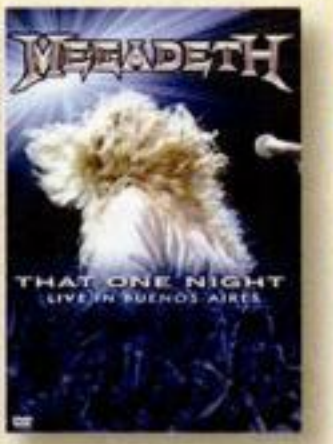
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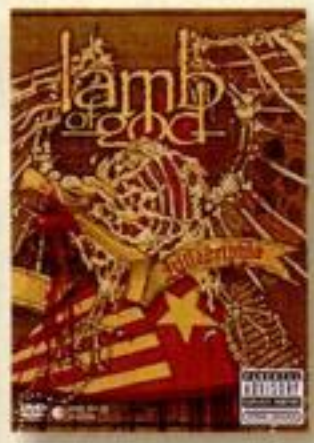
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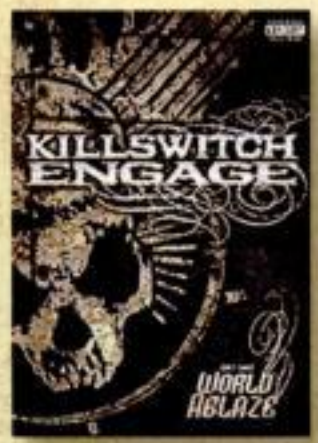
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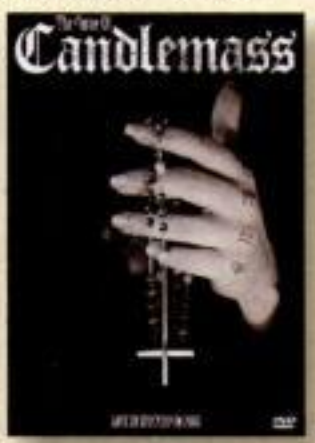
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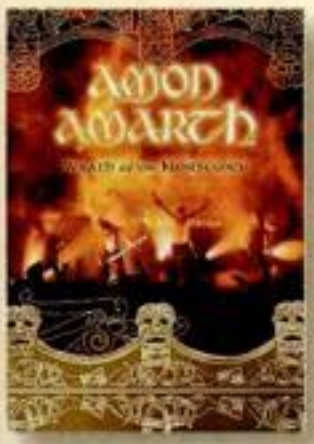
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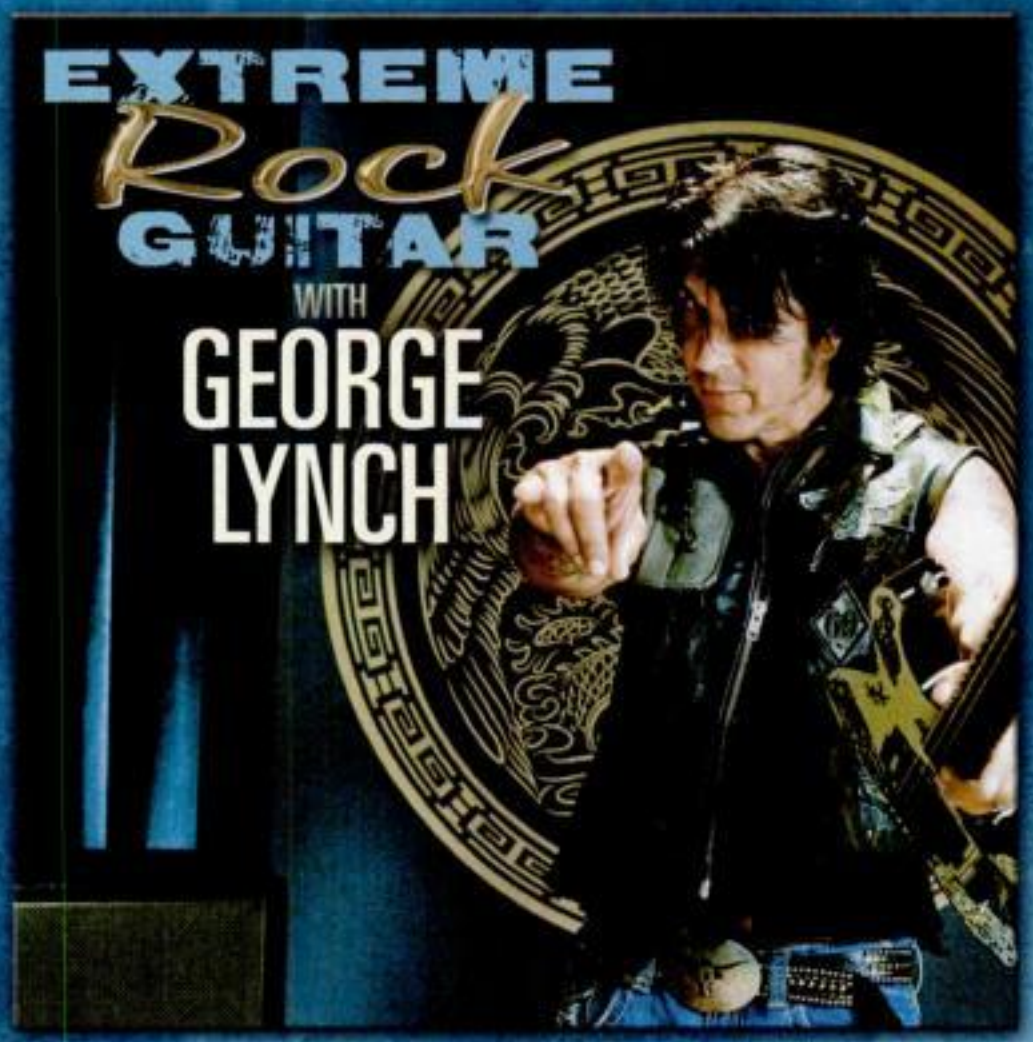
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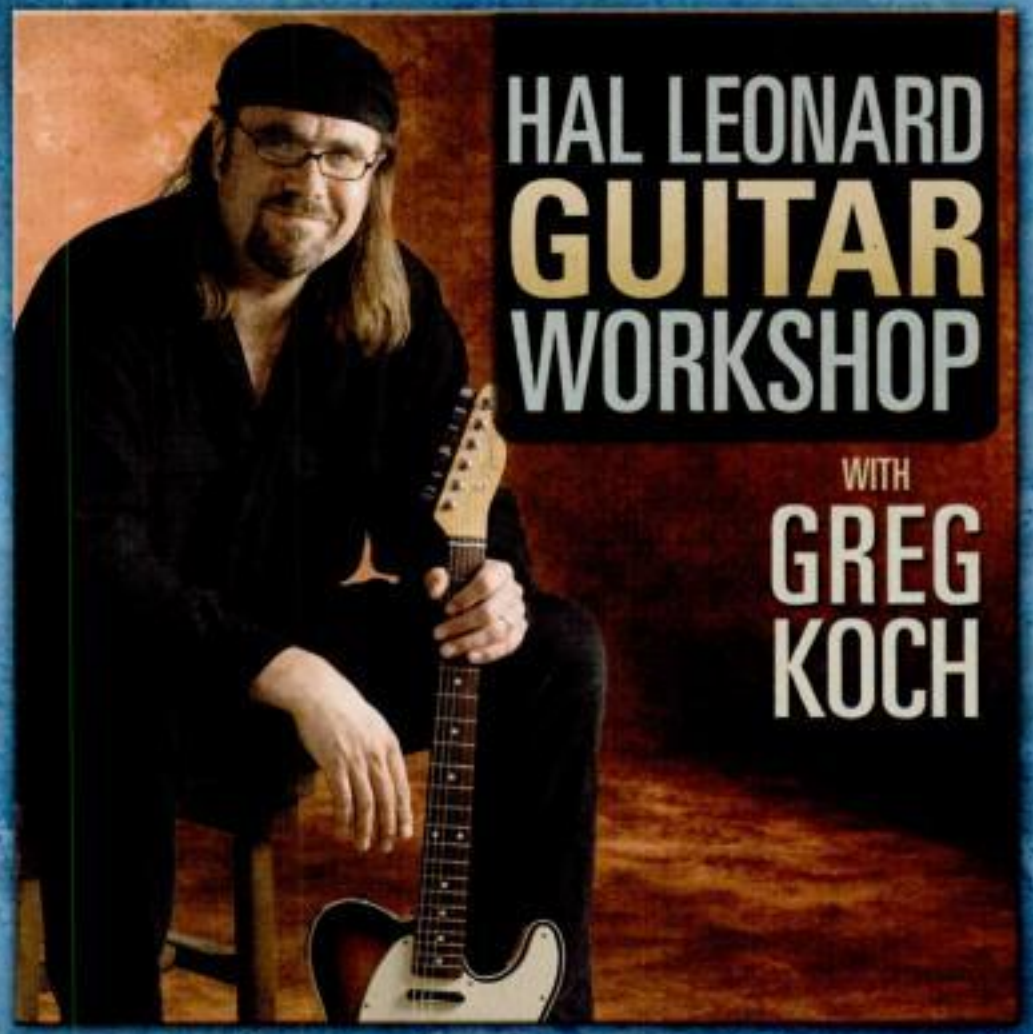
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by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C♯? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening?*

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale*.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.

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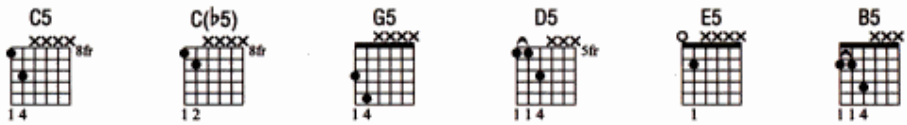


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Words and Music by **Matthew Tuck, Jason James, Michael Paget and Michael Tomas** ✶ *Transcribed by* **Jeff Perrin**

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All music sounds in the key of D minor, one whole step lower than written.

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A **Intro** (0:00)

Fast ♩ = 202 (w/double-time feel)

N.C.(E5)

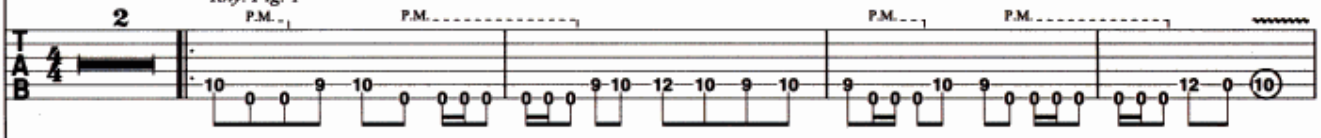
Gtrs. 3 and 4 play Fill 1 second time (see bar 12)

Gtr. 1 (elec. w/dist.)



Gtr. 2 (elec. w/dist.)

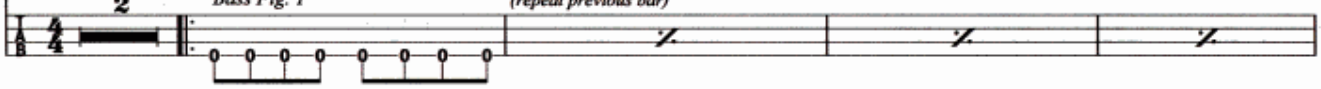
Rhy. Fig. 1

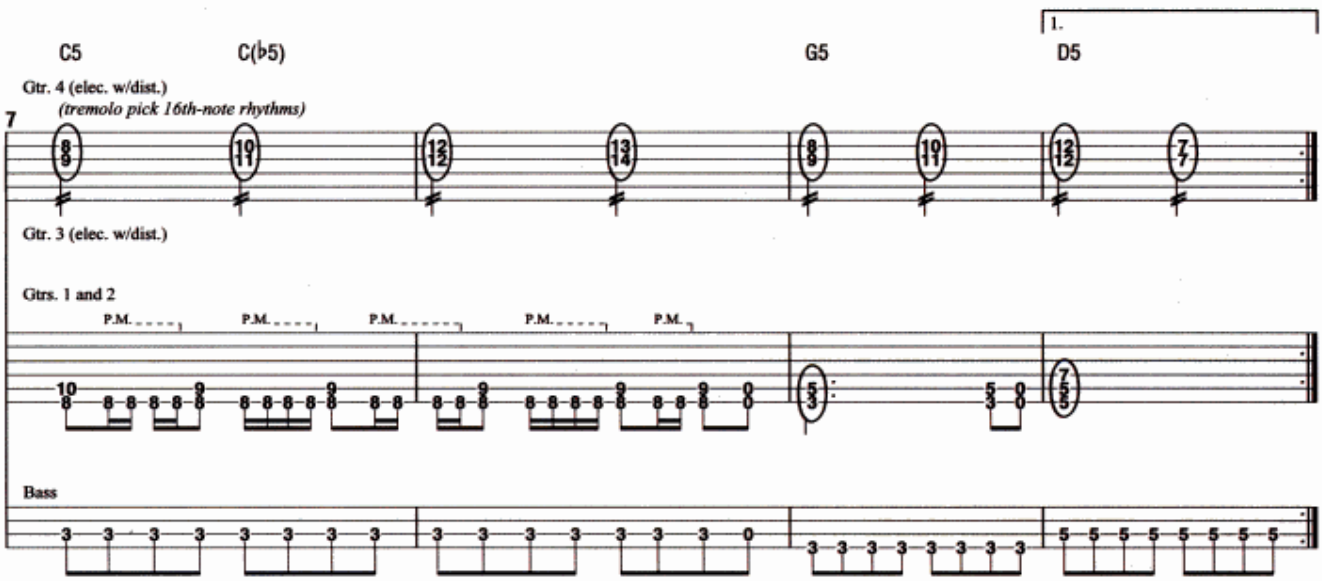


Bass

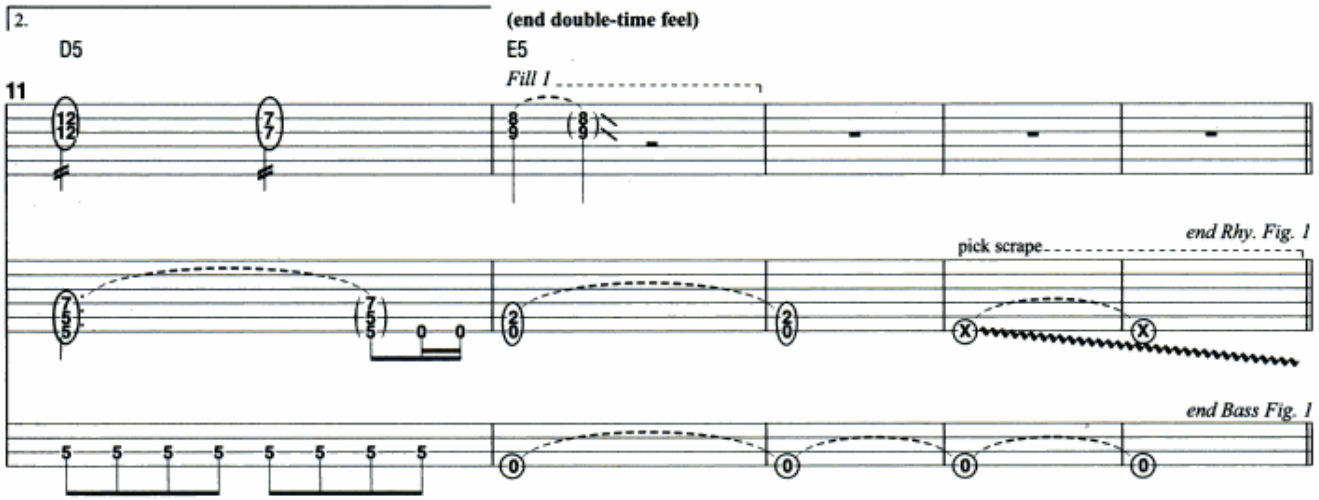
Bass Fig. 1

(repeat previous bar)



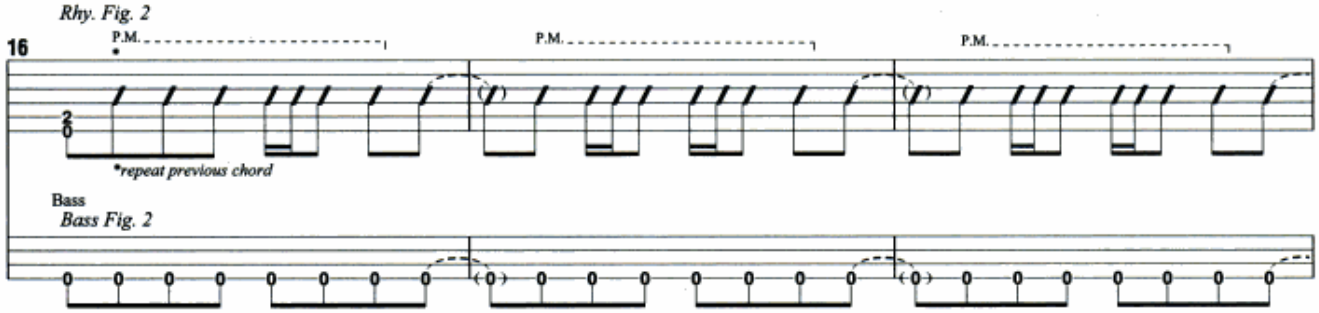


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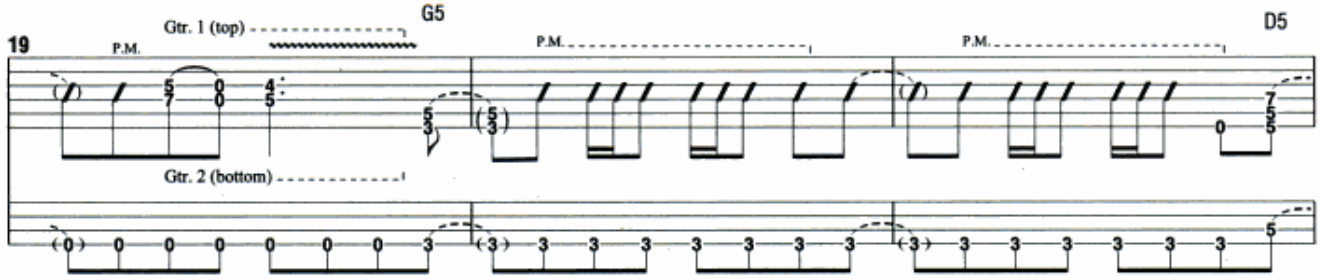


B **Verses** (0:26, 1:28)
w/double-time feel

1. Kill your enemies My brothers dead
2. Fuck this battlefield The bullets tear



around me Wounds are hurting death is
around me Bodies falling voices



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creeping for me Smoke is blinding
calling for me Limbs are flying

B5 E5

22

P.M.

hearts are pounding Chaos soon ignites
men are crying Such a hurtful sight

25

P.M. P.M. P.M.

Gtr. 1 (top) G5

Gtr. 2 (bottom)

The call is made it's one for all Will I meet my maker
The call is made it's one for all Take no prisoners

D5 B5 E5

28

P.M. P.M.

end Rhy. Fig. 2

end Bass Fig. 2

C **Pre-chorus** (0:45, 1:47, 3:10)

(end double-time feel)

Over the top over the top Right now it's killing time killing time

1. 2.

G5 D5 E5 G5 D5 (E5)

Gtr. 3 plays Fill 2 on 3rd Pre-chorus (see below)

Gtr. 2

32

P.M. P.M. P.M. P.M. P.M.

*Omit top note 2nd, 4th and 6th times.

Gtr. 1

Bass

Fill 2 (3:10)

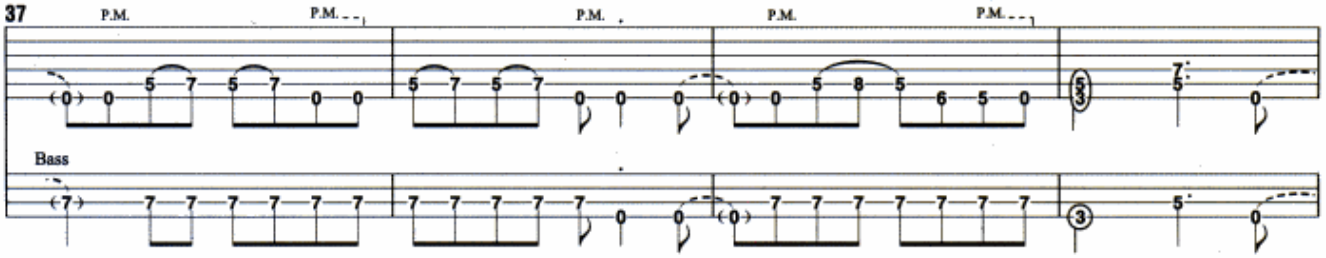
Gtr. 3

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Over the top over the top Right now it's killing time
G5 D5 (E5)

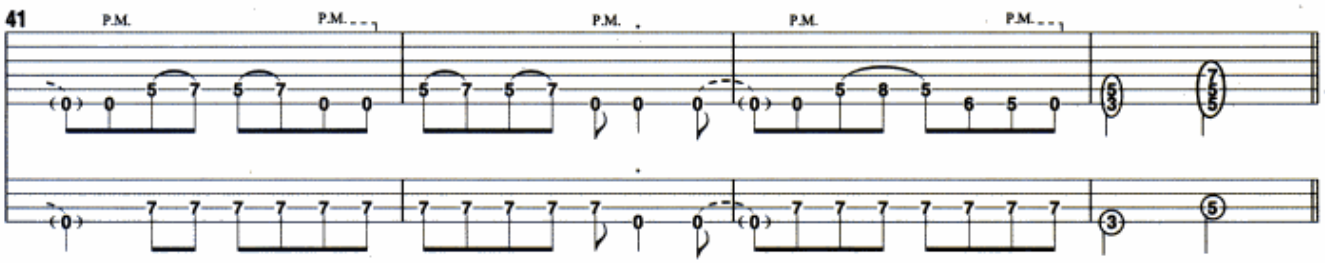
Gtrs. 1 and 2

37



Over the top over the top The only way out is to die
G5 D5

41



D **Chorus** (1:04, 2:05, 3:29)
w/double-time feel

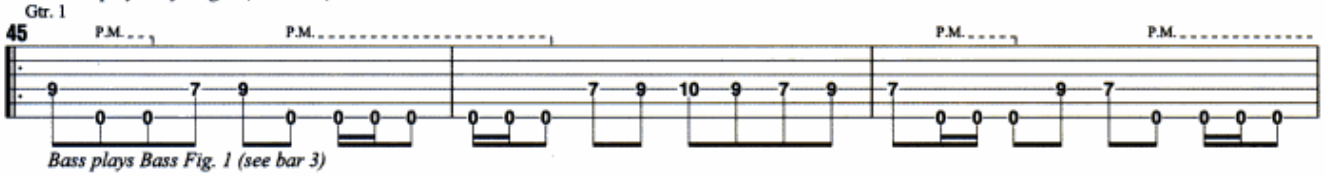
(1.) God has spoken through his conscience
(2.) God has spoken through his conscience

(E5)

Gtr. 2 plays Rhy. Fig. 1 (see bar 3)

Gtr. 1

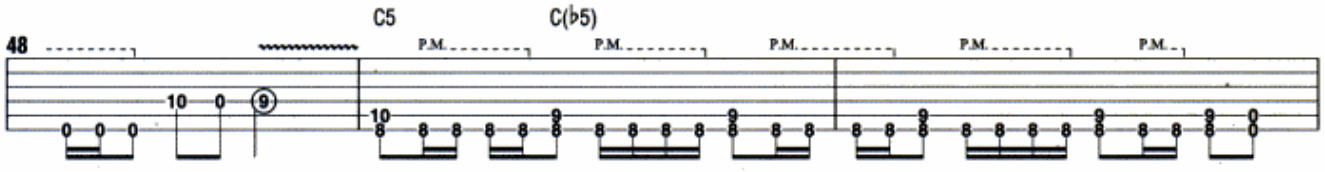
45



Bass plays Bass Fig. 1 (see bar 3)

As I scream aim and fire the
As I scream aim and fire the
C5 C(♭5)

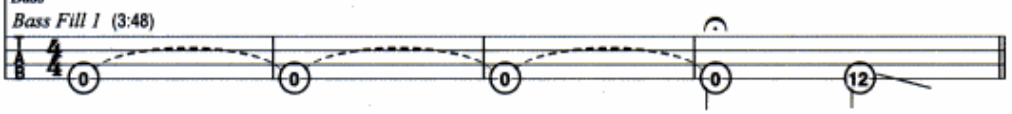
48



Rhy. Fill 1 (3:48)
Gtrs. 1 and 2
E5

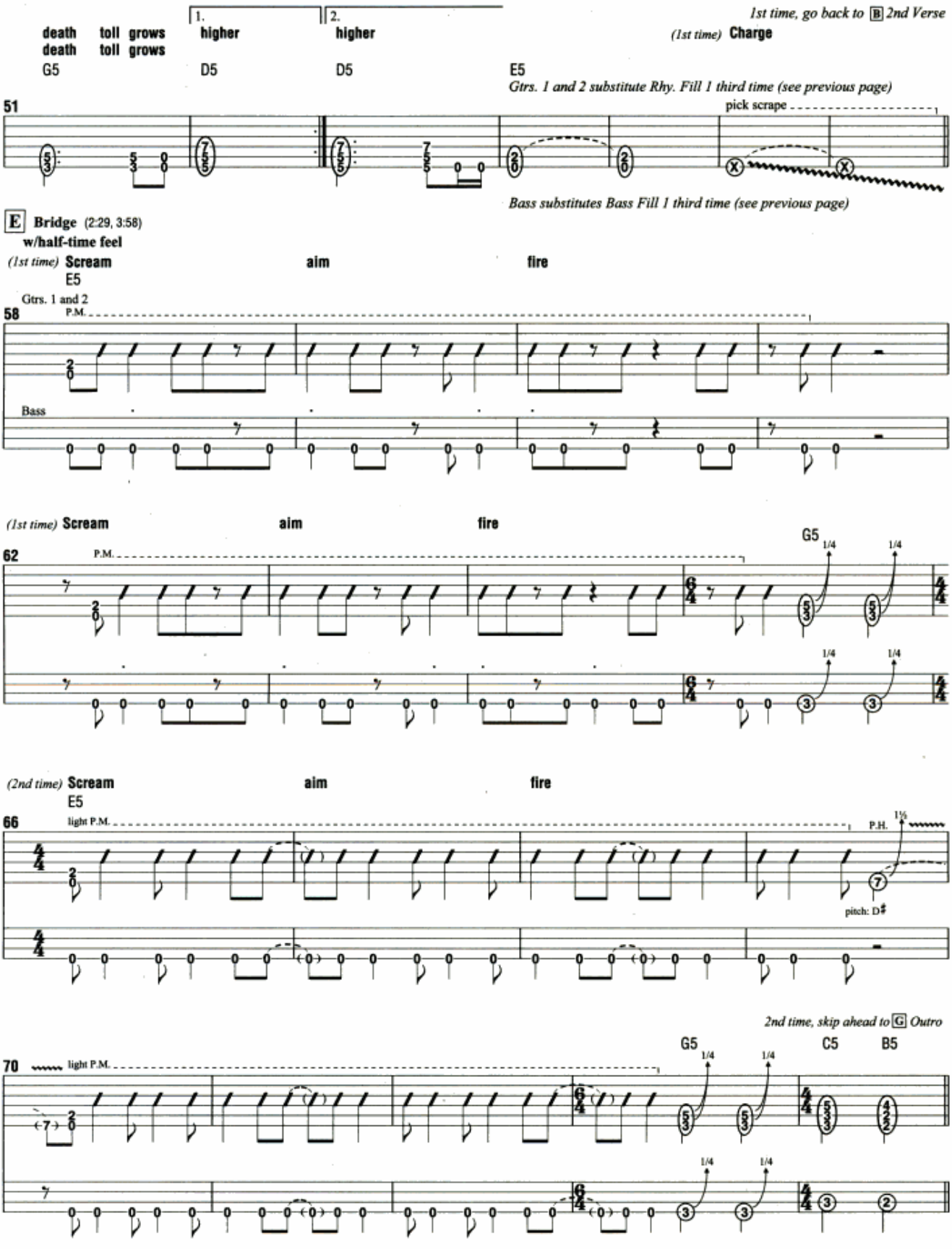


Bass
Bass Fill 1 (3:48)



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F **Guitar Solo** (2:51)
w/double-time feel

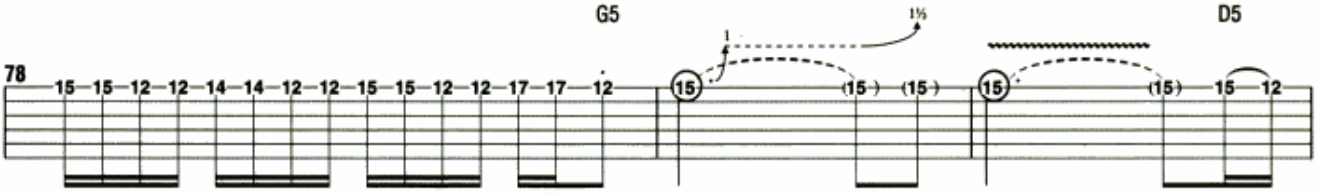
E5

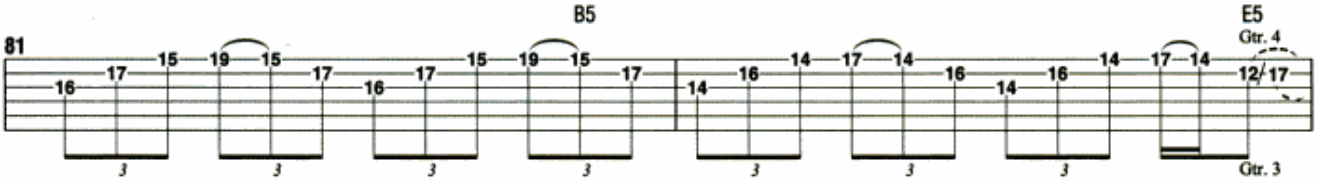
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 16)

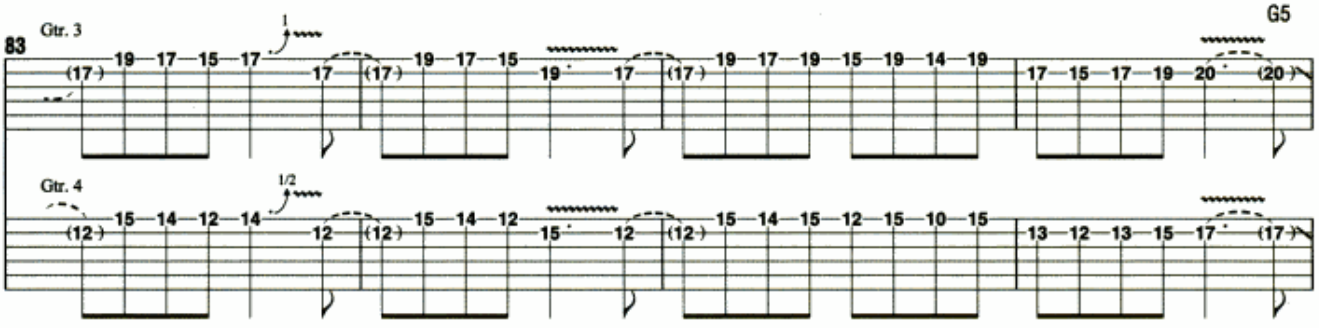
Gtr. 3 (w/wah)



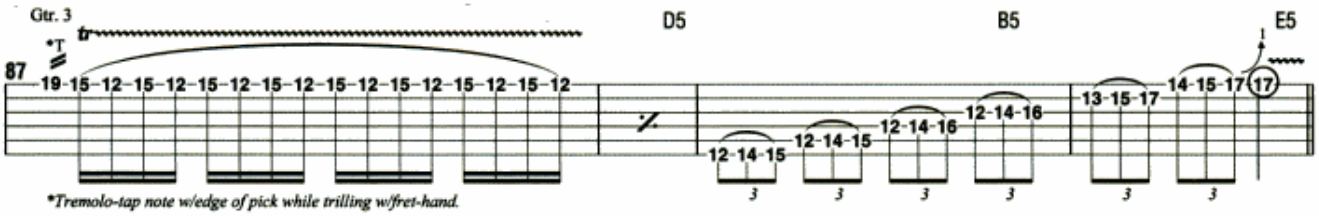
Bass plays Bass Fig. 2 (see bar 16)







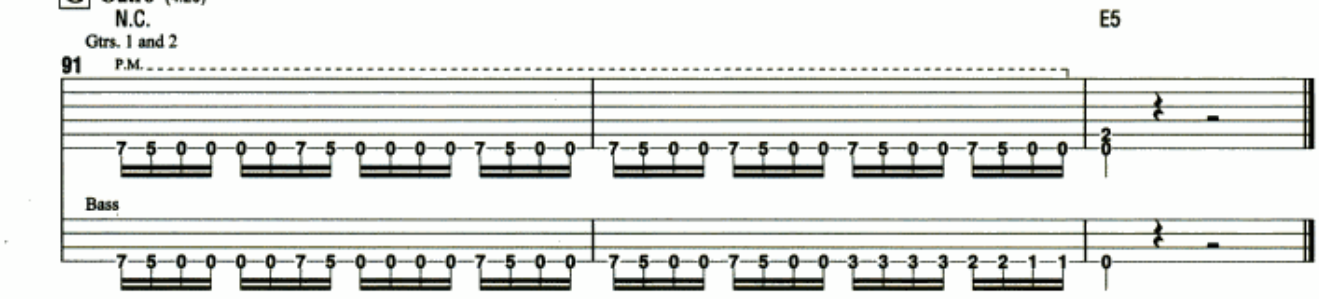
go back to **C** *Pre-chorus*



**Tremolo-tap note w/edge of pick while trilling w/fret-hand.*

G **Outro** (4:20)
N.C.

Gtrs. 1 and 2



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PROPHECY EM-2 FX

PROPHET'S SONG

ON DISC

Epiphone Prophecy Series electric solidbody guitars

BY CHRIS GILL

OVER THE PAST few years, Epiphone has reinvented its image by taking on the role of a rebellious young upstart, challenging even its own status quo by introducing the upscale Elitist line and Slash and Zakk Wylde signature Les Pauls. These models seriously upped the ante in terms of materials and features, but they remained competitively priced, a combination that fits right in with Epiphone's philosophy of offering exceptional value for your hard-earned dollar.

In the process, Epiphone's guitar line has expanded rapidly with models that offer uncompromising workmanship, playability and tone—qualities that make the company's guitars attractive choices for discriminating players ranging from beginners to experienced pros.

With the introduction of its new Prophecy Series solidbody electrics, Epiphone has shattered the price/quality barrier. Featuring hand-stained quilted maple tops, 24-fret necks with jumbo frets, and pro-quality options like EMG-81 and -85 active pickups and original Floyd Rose tremolos, the Prophecy models offer the features and craftsmanship of custom guitars, yet they're priced to compete with most companies' entry-level models.

FEATURES

AT PRESENT, EPIPHONE offers eight Prophecy models—essentially four different body styles (Les Paul, SG, Futura and EM-2), each with two finish and hardware or pickup options. All eight models share a D-profile satin-finished neck with "blade" fretboard inlays, knurled metal knobs with pearl inlays, Epiphone's patent-applied-for straplocks and binding surrounding the body, headstock and fretboard. The Les Paul and SG Prophecy guitars are available in two varieties: EX, with EMG-81 and -85 pickups, black hardware and a transparent Midnight Ebony finish; and GX, with Gibson Dirty Fingers humbuckers, gold hardware and a transparent Black Cherry Finish. All Les Paul and SG models have ebony fingerboards.

The Futura models, which have the distinctive, angular body shape of Gibson's original Fifties predecessor to the Explorer, offer a different feature set. Both models include EMG 81/85 pickups and rosewood fingerboards, but the FX version has a Midnight Ebony finish and a locking Floyd Rose tremolo system while the EX has a Black Cherry finish and a LockTone Tune-O-Matic stop tailpiece.

The EM-2 models resemble Gibson's short-lived M-III and M-IV models from the early Nineties but without the reverse headstocks. Deviating from the design features of the other six models, the EM-2s have 25 1/2–inch scales, maple bolt-on necks, poplar bodies and EpiActive pickups. The EM-2 EX has a blue Midnight Sapphire finish, Tune-O-Matic bridge and string-through-body design, while the EM-2 FX boasts a Floyd Rose trem and Midnight Ebony finish.

The Les Paul and SG GX models feature a push/pull volume control that lets you split the Dirty Fingers pickups' coils to produce single-coil tones. The EpiActive pickups on both EM-2 models operate in either active or passive modes by engaging the push/pull volume control. The EM-2, Les Paul and SG models have master volume and master tone controls, while the Futura offers individual volume controls for each pickup plus master tone.

GOLD AWARD GUITAR WORLD OVERALL VALUE

EPIPHONE PROPHECY SERIES ELECTRIC SOLIDBODY GUITARS

LIST PRICES: EM-2 EX, $499.00; EM-2 FX, $665.00; SG EX, SG GX and Futura EX, $915.00; Futura FX, $1,082.00; Les Paul EX, Les Paul GX, $1,165.00
MANUFACTURER: Epiphone Guitars, epiphone.com
SCALE LENGTH: 24 3/4 inches (Les Paul, SG, Futura), 25 1/2 inches (EM-2)
FINGERBOARD: Ebony (Les Paul, SG), rosewood (Futura, EM-2)
FRETS: 24 jumbo
BODY: Figured quilted maple top with body of mahogany (Les Paul, SG, Futura) or poplar (EM-2)
NECK: Mahogany (Les Paul, SG, Futura) or hard rock maple (EM-2)
BRIDGE: LockTone stop tailpiece (Les Paul, SG and Futura EX models); Floyd Rose locking tremolo (Futura FX and EM-2 FX); string through body (EM-2 EX)
PICKUPS: EMG 81 bridge and 85 neck (Les Paul EX, SG EX, Futura); Gibson Dirty Fingers (Les Paul GX, SG GX); Epiphone EpiActive (EM-2)
TUNERS: Gotoh (Les Paul, SG, Futura); Epiphone (EM-2)
CONTROLS: Master volume and tone (Les Paul, SG, EM-2); neck volume, bridge volume, master tone (Futura); push/pull volume coil tap (Les Paul GX, SG GX); push/pull volume active/passive (EM-2); three-position pickup selector (all)

PERFORMANCE

NO MATTER WHICH Prophecy model you choose, you get the same smooth-playing fast action on every guitar. The jumbo frets are expertly filed down to a low, almost flat profile that creates a "fretless wonder" feel, while it provides plenty of metal to keep your tone true as you bend

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CHECK

TREMOL-NO TREM CONTROLLER *170* EVENTIDE MODFACTOR PEDAL *172* FENDER JIM ROOT SIGNATURE TELECASTER *174* TECH EDUCATION *176*



The GX and EM-2 models have a push/pull volume control for coil tap or passive/active functions.



Floyd Rose-equipped FX models feature Allen wrenches mounted on the rear of the headstock for easy access.



PROPHECY SG EX



PROPHECY LES PAUL GX



PROPHECY FUTURA EX

notes. The neck's D-shaped profile is wide, flat and shaped to deliver the ideal balance of speed, comfort and tone. The satin finish feels smooth, but not slick, and helps you keep your fretting hand anchored where you want it. If you're considering a Floyd Rose-equipped model, note that the tremolo is flush mounted Van Halen-style (i.e. nonfloating), so while you can dive bomb, you can't pull up on the bar.

All eight models feature gorgeous quilted maple tops, 24-fret necks, and bound bodies, necks and headstocks.

In my testing, the weight of each model varied rather significantly, so I suggest you try before you buy. Even with the quilted maple tops, the SG models had the comfortable, light feel of a vintage Sixties SG, and the Les Paul models had the "just right" weight you'd expect for a new Les Paul. However, the Floyd-equipped Futura FX felt significantly heavier than my almost featherweight stop-tailpiece Futura EX example. I noticed a similar but not as drastic weight difference between the EM-2 FX and EM-2 EX.

When it comes to killer pickup tone, the Prophecy models offer players a buyer's market. The EMG-81 bridge and -85 neck pickups deliver exceptional definition and dynamic range that's perfect for most modern metal styles. The Dirty Fingers humbuckers deliver classic Gibson humbucking tone with fat midrange and hotter output that overdrives amps at lower volume levels. The EpiActive pickups sound remarkably clear with distortion and put out smooth, glassy clean tones. The passive setting produces similar tone with slightly mellower output, but it's a godsend that will let you finish your set should your batteries die in the middle of a gig.

THE BOTTOM LINE

EPIPHONE'S PROPHECY GUITARS compare favorably with guitars costing two, three and even four times as much. They offer such incredible value that they'll make you forget the recession. In fact, most of these models sell for street prices that will leave you with change from your economic-stimulus check.

PRO	CON
STUNNING QUILTED MAPLE TOPS; PRO PICKUPS AND HARDWARE; FAST NECK	SOME MODELS ARE VERY HEAVY; FLUSH-MOUNT FLOYD INSTEAD OF FLOATING



PROPHECY FUTURA FX

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TOUR DE FORCE

Egnater Tourmaster 4100 head and 4x12 cabinet

ON DISC

BY ERIC KIRKLAND



BRUCE EGNATER IS A patriarch of modern amplifier design and performance, with more than 30 years of amp building to his credit. His famous Eighties-era achievment of balanced *and* intense high-gain tone undoubtedly inspires countless modern amplifier engineers and remains a primary reference for contemporary boutique distortion. Chief among Egnater's talents is the design of complicated multichannel affairs, aptly evidenced by his massive contribution to Rocktron's TOL series amps and Randall's revered Modular Tube System (MTS) amplifiers.

Egnater's new Tourmaster head blends his gifts into a 75-pound behemoth packed with features, sounds and gain levels. Its four preamp channels, contour circuit and voicing options create enough tonal variety to satisfy most players, but Egnater's Power Grid wattage control feature increases the amp's versatility exponentially, allowing players to assign one of five power levels—10, 20, 25, 50 or 100 watts—to any of the four channels. It takes a lot of tubes to run an amp like this, and Groove Tubes supplies them all: four 5881s and eight 12AX7s.

FEATURES

THE TOURMASTER'S FEATURES aren't only numerous, they're also useful. For a start, the amp has high- and low-gain inputs and four preamp channels: Clean/Vintage 1 and 2 and Overdrive 1 and 2. Each channel has an identical set of controls for volume, contour, treble, middle, bass and gain, with an additional switch that sets the channel's overall voice to either classic or modern. The contour circuit is a switchable voicing tool that shifts the midrange curve from focused





Located on the head's back panel, the Power Grid offers five distinct power options for each channel.

and forward to scooped and wide. There are also master controls for global output volume, reverb, presence and density. Remote activation of all four channels, the effect loop and reverb come via the supplied six-button footswitch.

Egnater took full advantage of the back panel's real estate as well, offering a channel-assignable and switchable tube-driven series/parallel effect loop with send and return level controls, a speaker-simulated recording output with a level control, a tube-biasing test point and dual-speaker outputs with four-, eight- and 16-ohm settings.

A custom-designed transformer lets the Tourmaster offer assignable power options as well, which are selected through the back panel's Power Grid. Using slider switches, the operator can set each channel's output power as 100, 50 or 20 watts, while a half-power switch reduces those settings to 50, 25 and 10 watts. For this review, I ran the amp through one of Egnater's rugged Tourmaster 4x12s, which feature Celestion 30 speakers and removable, locking track-style casters. The cab's jacks automatically sense impedance, making connection to any amp a no-brainer.

PERFORMANCE

CREATING STIMULATING TONES couldn't be easier, thanks to Egnater's signature compression, which doesn't limit dynamics so much as it enhances the tonal strength and helps to focus the amp at high stage volumes. The classic voicing is more open and airy, while the modern setting tightens the response and increases punch. Clean/Vintage 1 has no trouble creating tones from the beautifully dark and spongy Blackface era and does a pretty convincing late-Sixties Deluxe impersonation at low power settings. There's a little more brightness and gain in Clean/Vintage 2, making it ideal for blues soloing and adding hair to clean rhythm tones.

Where most British-style overdrive channels are sharp and jagged, Egnater's distortion is rounder, more granulated and equally detailed throughout the frequency spectrum. The Overdrive 1 channel exemplifies these characteristics well, generating enough distortion to cover most of the classic rock bases and can even venture into metal realms. Overdrive 2 unleashes all of the Tourmaster's gain through an aural sandstorm of musical particles, and it still manages to track and define each note with maximum punch. The reverb is subtle, but it won't overwhelm overdriven tones.

EGNATER TOURMASTER 4100 HALF STACK

LIST PRICES: Tourmaster 4100 head, $1,399.99; Tourmaster Series 412, $699.99
MANUFACTURER: Egnater Custom Amplification, egnateramps.com
POWER OUTPUT: Switchable between 10, 20, 25, 50 and 100 watts
CHANNELS: Four, with eight modes
CONTROLS: Power and standby switches; (per channel) classic/modern voicing switch; channel select button; contour activation button; gain, master, contour, treble, middle and bass knobs; global output volume; global reverb level, presence and density controls; effect loop send and return level controls, series/parallel switch, and channel assignment slider switch; recording output level control; bias adjustment; impedance selector; Power Grid switch and half-power slider
COVERING: Black-and-tan textured vinyl, heavy-weight black-and-tan basket weave grille cloth
TUBE COMPLEMENT: Groove Tubes 5881 (four) and 12AX7 (eight)

TOURMASTER 412A/B

CABINET: Birch, with metal handles and corners, rubber feet and detachable casters; automatic impedance sensing (4/16 ohms mono, 8 ohms stereo per side)
SPEAKERS: Four Celestion Vintage 30
DIMENSIONS: 30 x 14 x 30
WEIGHT: 98 pounds

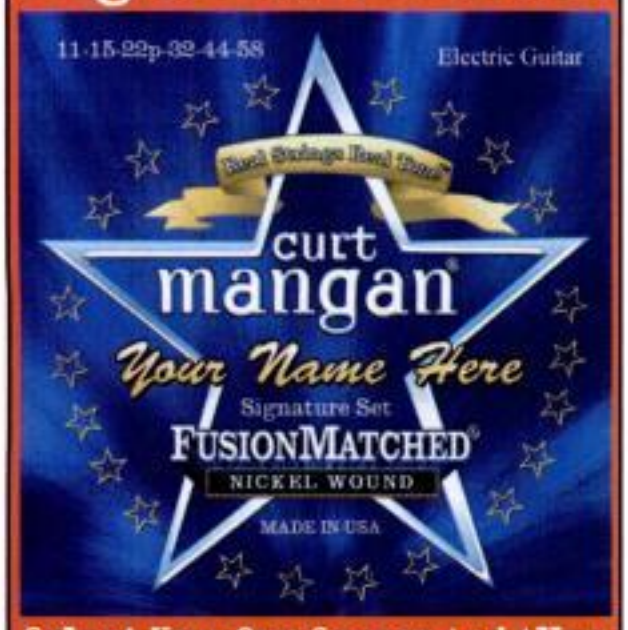
THE BOTTOM LINE

BRUCE EGNATER'S ALL-TUBE Tourmaster 4100 is a welcome addition to the growing population of do-it all super-amps. Players will appreciate the Power Grid's five power options for each of the four channels and the unique way that this amp's easily controlled response rewards. Best of all, the Tourmaster's tonal variety supports any style of music at about half the price of similarly appointed amplifiers.

PRO	CON
POWER GRID PROVIDES FIVE POWER OPTIONS IN EACH CHANNEL; HUGE RANGE OF OLD-SCHOOL AND MODERN TONES; NUMEROUS FEATURES; RELATIVELY LOW PRICE	REVERB COULD BE MORE LUSH; WEIGHS A TON

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BEATS ME

Peterson Body Beat compact pulsing metronome

BY EMILE MENASCHÉ

PETERSON IS BEST KNOWN for its tuners—high-end strobe devices, to be precise. And "precise" is definitely the word for them: the StroboFlip I reviewed a while back may be the most accurate and flexible portable tuner out there, though it comes with a somewhat steep learning curve. So I was curious to see if Peterson's portable metronome, the Body Beat, is as innovative and complex as the company's tuners.

The answers are "yes" and "no." The Body Beat is definitely innovative; it's also pretty simple to operate (I mislaid the manual and never needed it). While it can emit a pulsing tone like a standard electronic metronome, it's unique feature is its ability to send a vibrating pulse to the included Vibe Clip, a remote plug-in device that attaches to your belt line and allows you to literally feel the beat. It's handy in environments where you either wouldn't be able to hear a standard metronome or where one would annoy others, bleed into microphones and so on.

But how well does it actually work? Read on.

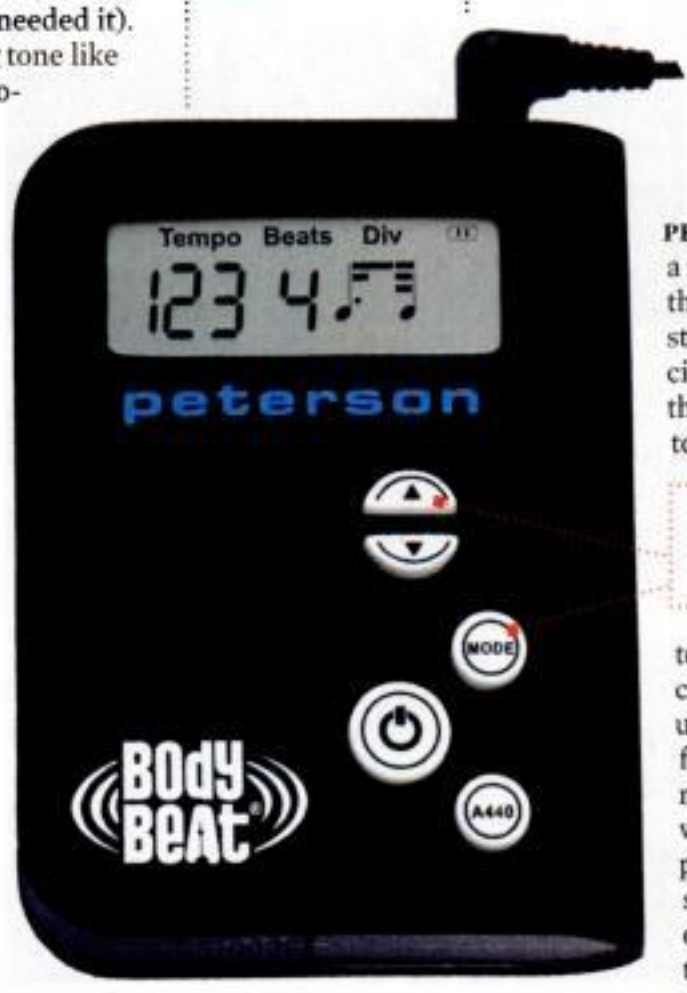
FEATURES

THE BODY BEAT'S controls are minimal: a mode button and two arrow keys let you edit tempo, beats per measure and note division. Tempos can range from 40 to 216 beats per minute (adjustable in 1-bpm increments), with one to nine beats per measure. A more intense vibration (or higher-pitched beep) indicates the first beat, though you can disable this feature, along with any indication of measure boundaries, by setting the beats per measure to zero.

The beep can be emitted through the Body Beat's internal speaker or its headphone output. In addition, a flashing LED provides visual reference. The choice of beat divisions is generous: from quarter beats to 32nds, with everything you would need in between. Other features include a volume control and a button to activate an A440 reference tone for tuning.

PETERSON BODY BEAT COMPACT PULSING METRONOME

LIST PRICE: $129.00
MANUFACTURER: Peterson Electro-Musical Products, Inc., petersontuners.com
TEMPO RANGE: 40–216 bpm
OUTPUTS: 1/8-inch Vibe Clib output, 1/8-inch headphone, internal speaker
DIMENSIONS: 3.78 x 2.84 x 1.21
WEIGHT: Five ounces
POWER: One nine-volt battery



The mode switch and arrow keys let you set tempo, beats per measure and beat division.

PERFORMANCE

PETERSON SAYS THERE is a musical value in feeling the pulse. According to studies that the company cites, when the body feels the beat, the mind is freer to focus on playing. My tests with the Body Beat confirm this. With the unit in vibrate mode, I found it much easier to maintain tempo, even when I was playing complex rhythms. The downside for me (though others may love it) is that the Vibe Clip tickles!

THE BOTTOM LINE

THE BODY BEAT'S RHYTHMIC flexibility, ease of use and innovative pulse feature make it one of the most effective practice tools available.

PRO	CON
UNIQUE PULSE FEATURE; FLEXIBLE RHYTHMS; EASY TO USE	NOT FOR THE TICKLISH

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

ORIGINAL SYNTH



THE DEBUT OF THE Moog Guitar at Summer NAMM 2008 brought to mind previous attempts to make guitars more synthlike. The Moog Guitar isn't a guitar synth, per se, but with features like continuous sustain and a voltage-controlled filter, it's a descendant of the first guitar synth: the Roland GR-500.

Introduced in 1977, the GR-500 was actually a guitar synth *system*, comprising an Ibanez-made Les Paul–style electric guitar/controller and a synthesizer unit with more than 40 controls and switches. A separate floor unit, the PC50 footswitch, allowed the user to create and select from three preset sounds. In those days before MIDI, the GR-500's components hooked together with a 24-pin cable about the diameter of a garden hose.

The guitar itself was impressive looking, with a honeyburst finish and an expansive knob-laden panel that gave control over the synth unit's four sections: Guitar, Poly-Ensemble, Bass and a solo-synth section called Melody. The guitar had a single humbucker pickup for standard guitar sounds and a hexaphonic pickup that allowed the synth unit to track the pitch of each string with a fair degree of accuracy. In addition, magnets planted within the body allowed the GR-500 to produce continuous sustain on demand, though they also added significantly to the instrument's weight.

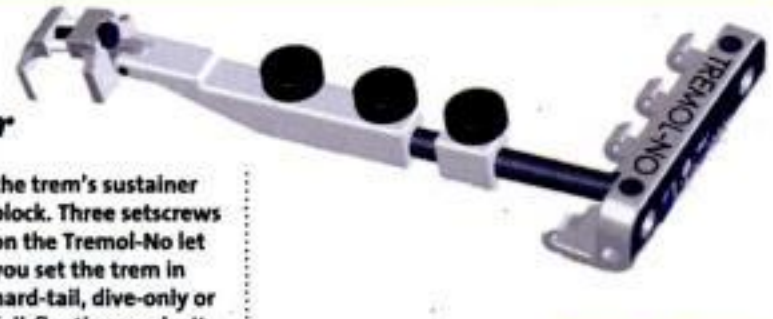
So what did the GR-500 sound like? The Poly-Ensemble could produce convincing bowed string tones, bass tones were a no-brainer, and the synth's Melody section gave guitarists complete control over the synth's components, allowing a full range of sounds, noises and effects.

GR-500s are rare, especially complete systems, which is a shame. Without the synth unit and the cable to connect it, the GR-500 guitar is just a guitar. *—Curly Maple*

BUZZ BIN NEW, HIP AND UNDER THE RADAR

TRIPLE WHAMMY

Tremol-No tremolo controller



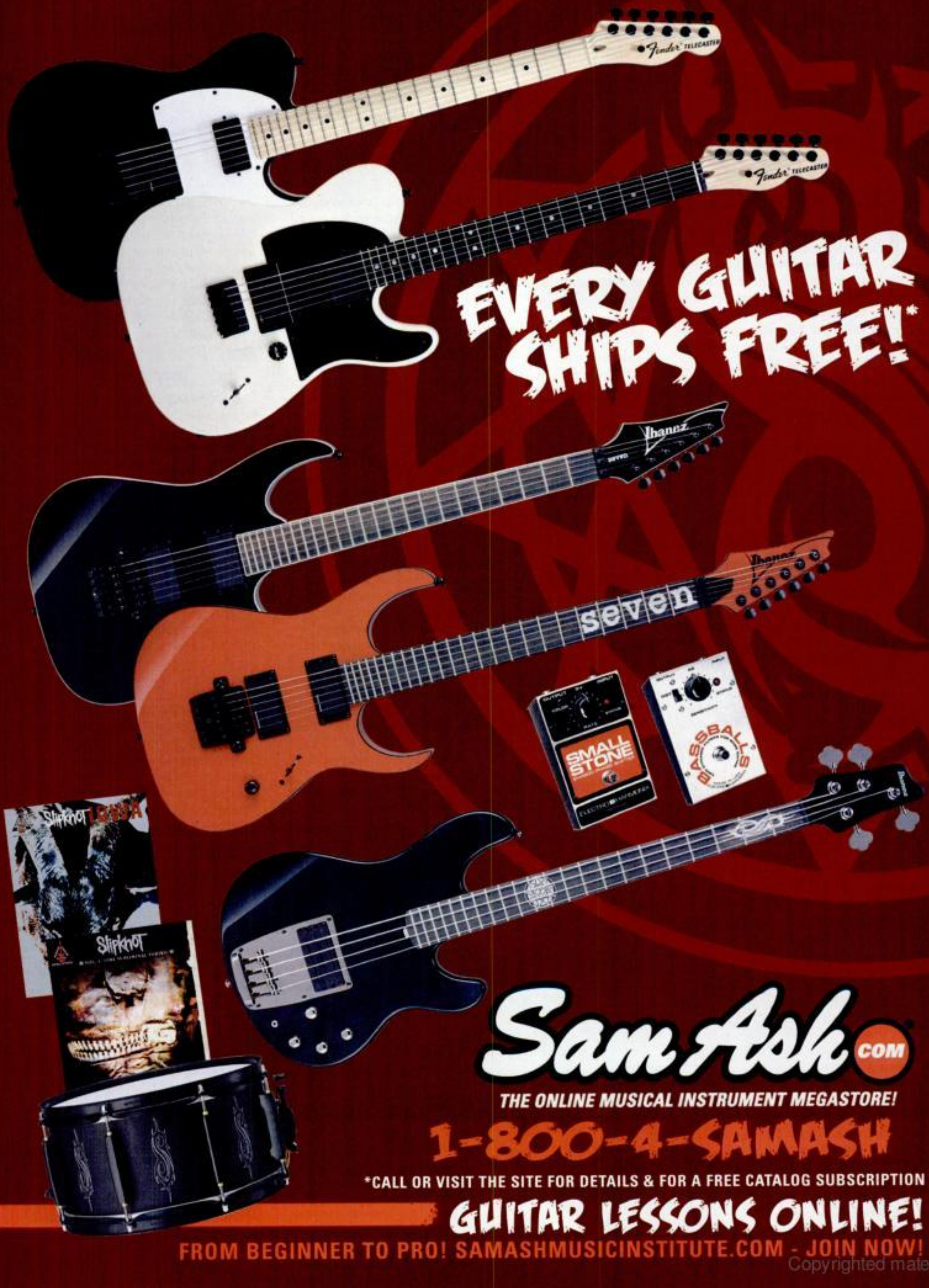
FLOATING BRIDGES EXPAND a guitar's vibrato options, ease string bending and make impossible pitch effects possible. On the other hand, they compromise sustain, make it impossible to detune one string without throwing the other strings out of tune, and interfere with the tuning of pedal-style licks, where one string is bent and an open string must stay in tune.

The clever Tremol-No accessory for floating bridges solves all these issues and others. It consists of a new spring claw and a guide rod that fits between the claw and the trem's sustainer block. Three setscrews on the Tremol-No let you set the trem in hard-tail, dive-only or full-floating mode. It takes only seconds to choose any of these options, and regardless of how you set the Tremol-No, it seems to increase every instrument's sustain. Better still, this gem works flawlessly with practically any tremolo, and it doesn't require permanent modification to your guitar. *—Eric Kirkland*

TREMOL-NO TREMOLO CONTROLLER

LIST PRICE: $65.00
MANUFACTURER: Tremol-No, LLC, tremol-no.com

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MOD ALMIGHTY

Eventide ModFactor pedal

BY EMILE MENASCHÉ

IF YOU'RE FEELING lazy, let me save you some reading: The Eventide ModFactor is among the best-sounding modulation-based stomp boxes I've ever tested. It's also easily the most versatile modulation pedal I've used. I say this upfront because, with its roots in the professional studio world, the ModFactor may seem intimidating to guitarists that are more comfortable with bread-and-butter, three-knob stomp boxes. And while it is certainly more intricate than your average chorus or phaser pedal, the ModFactor is far from difficult to use, and it rewards with a sonic payoff unlike any other modulation pedal I know of.

FEATURES

NOW THAT YOU KNOW it sounds good, let's take a look at its impressive feature set. The ModFactor has 10 modulation effects culled from the Eventide rack stable. These include chorus, phaser, Q-Wah (auto-wah), flanger, ModFilter (stereo modulated filtering), rotary (rotating speaker emulation), TremoloPan, vibrato, a complex delay/frequency modulation effect called Undulator, and RingMod (ring modulator).

Each effect can be modified using a bank of 10 control knobs (an 11th knob selects among the effect categories) and the results saved in the location of your choice. The knobs are context sensitive, which is a fancy way of saying that their operation changes depending on the active effect. There are "big-picture" knobs like Intensity/Mix, which controls the blend of affected and dry signal, and Type, which selects the variation of the effects within a particular category—for example, with the phaser, you can choose among Negative, Positive, Feedback and Biphase modes. Unfortunately, for all the ModFactor's deep functions, you can't use more than one effect at a time.

The ModFactor uses a pair of low-frequency oscillators (LFOs) to modulate the signal. The primary LFO governs the overall sound in much the same way as a basic stomp-box effect. The secondary LFO modifies the operation of the primary LFO, allowing for very complex sounds.

Three knobs govern the primary LFO: depth, speed and shape, which selects the waveform or pattern of the modulation effect. These are pretty easy to use and should feel familiar to anyone who has used a chorus or flanger pedal. The secondary LFO adds to the complexity of both ModFactor's tone and the operation. Its controls include D-Mod (which is mated to Depth), S-Mod (mated to Speed), Mod Rate and Mod Source. Using these, you can dial up sounds that range from classic to bizarre.

The X-Knob is sort of a wild card that changes with every effect. With chorus, it controls feedback; with phaser, it controls the number of stages; with rotary, it controls tone, and so on. In addition, there's a 1/4-inch expression pedal input so you can control parameters in real time.

The front panel has three switches. One activates or bypasses the effect; the second selects between fast and slow modulation times, and the third lets you tap in tempo. (If you want to rack-mount the ModFactor, you can plug a three-button auxiliary footswitch into a 1/4-inch jack on the back and use it to duplicate the functionality of the main switches.) ModFactor also operates in Bank mode, and here, the switches can also be used to select among 40 user presets.

The ModFactor works in stereo or mono with both instrument- and line-level signals, so you can use it with a guitar amp or with a mixer. Other connections include USB (for software updates) and a power supply input.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

EVENTIDE MODFACTOR

LIST PRICE: $499.00
MANUFACTURER: Eventide, eventide.com
USER PRESETS: 40
EFFECTS: Chorus, phaser, Q-Wah, flanger, ModFilter, rotary, vibrato, Undulator and RingMod
FOOTSWITCHES: Active (bypass); Slow/Fast; Tap (tempo)
AUDIO INPUTS: Two 1/4-inch
AUDIO OUTPUTS: Two 1/4-inch
DATA AND CONTROL I/O: 1/4-inch expression pedal input, 1/4-inch auxilliary switch input, USB 2.0, MIDI In, Out and Thru
DIMENSIONS: (HWD) 4.8 x 7.5 x 2.12
WEIGHT: 2.15 pounds

ON DISC



The large LED screen is bright and easy to read, even if you're a near-sighted poseur who wears shades onstage.

PERFORMANCE

THE MODFACTOR'S SHEER complexity can be intimidating, so in some ways, ignorance is bliss. Because it has real knobs, you can dial up a sound you like without necessarily knowing what you're doing. I don't recommend ignoring the manual, but you don't have to memorize the details to get great sounds.

And great sound is the ModFactor's main appeal. The chorus is lush, but it can also deliver subtle depth without reducing clarity. The phaser is rich, creamy and flexible enough to fit a range of styles. The Q-Wah actually sounds like a wah pedal, but you can also use it for some truly strange textures. The flanger can do the "jet-engine" thing but also delivers more moderate tones. The other effects are each as good in their own ways.

The ability to tap tempo and select both fast and slow versions of each sound is great for live performance. There are many situations within a song where switching speeds in the middle of a solo, for example, adds drama. The display shows you the tempo in metronome style as well as in beats-per-minute.

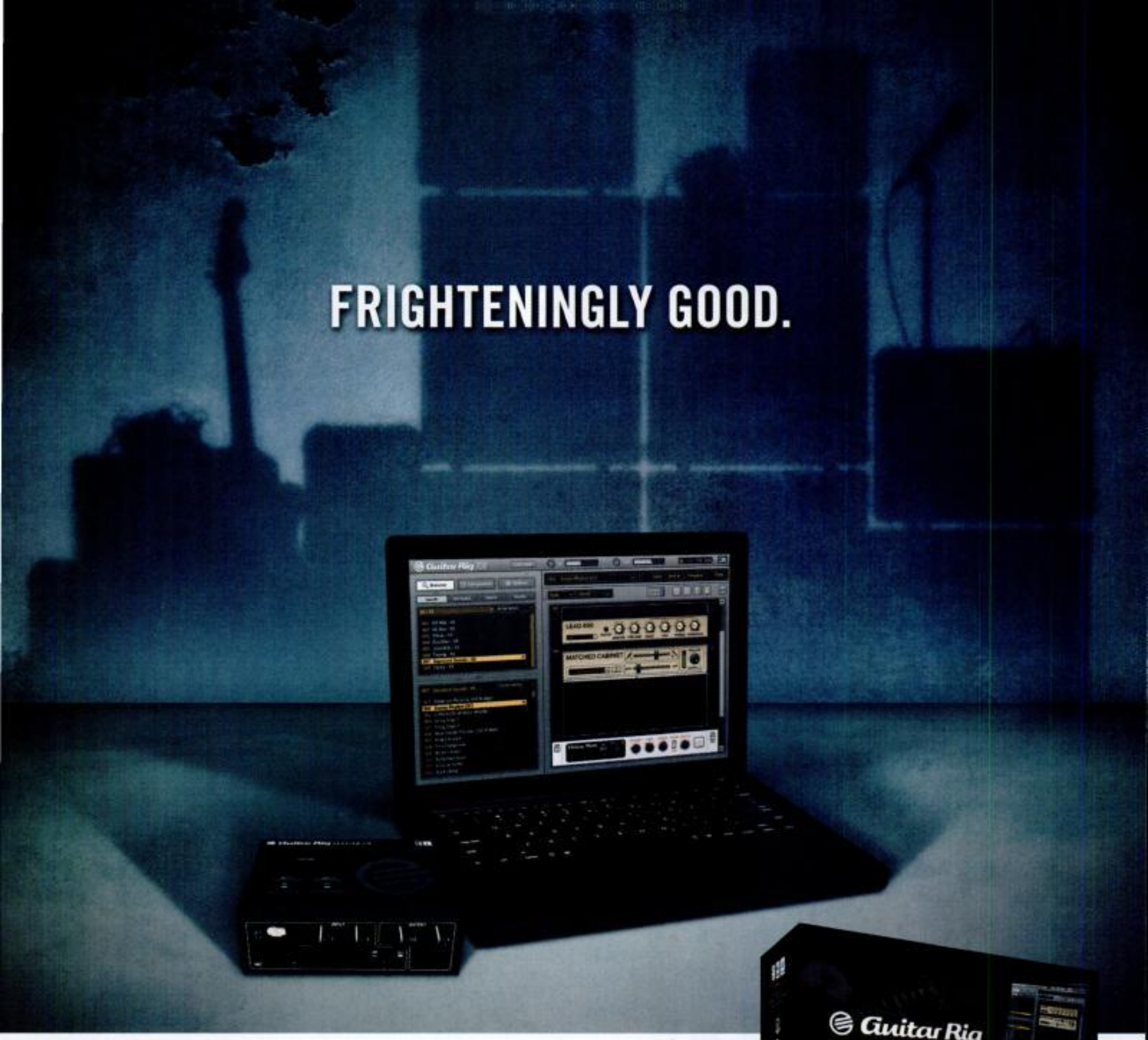
THE BOTTOM LINE

I COULD DOUBLE the length of this review by detailing all the variations within just one or two presets, and indeed, the sheer number of sonic choices might scare off some players. Suffice to say the ModFactor is the holy grail of modulation pedals. It has the fidelity of rack gear with the soul of a guitar pedal, delivering pro-quality sounds and hands-on control.

PRO	CON
AMAZING ARRAY OF SOUNDS; DIRECT CONTROL OVER ALL PARAMETERS; INFORMATIVE DISPLAY; WORKS WITH INSTRUMENT- AND LINE-LEVEL SIGNALS	COMPLEXITY MAY INTIMIDATE SOME; NO SIMULTANEOUS EFFECTS; EXPENSIVE

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ROOT OF ALL EVIL

Fender Jim Root Telecaster

BY CHRIS GILL

ONE OF THE MOST versatile guitars ever made, the Fender Telecaster is a great choice for playing blues, country, classic rock, punk, reggae, jazz...pretty much any style of music—except metal. The traditional Tele, with its twangy single-coil pickups and distinctly curved fretboard radius, may be fine for chicken-pickin', bluesy bends and jangly roots rock, but trying to conquer the fire and fury of shred with a Tele can be like driving an AMC Pacer in the Daytona 500.

Recently, several hard rock and metal guitarists have helped develop customized versions of the Tele, making it a viable choice for a new generation of players. Fender's two John5 signature models and the Custom Telecaster HH offer humbucking pickups, a flatter fretboard radius and other features that are geared toward heavy high-gain tones, jackhammer rhythms and precision soloing. But the ultimate Tele for metal players may be the new Jim Root Telecaster, a stripped-down, hot-rodded shred machine that's built for comfort *and* speed.

FEATURES

THE JIM ROOT TELECASTER may have the same curvy single-cutaway body shape, one-ply pickguard and slim six-on-a-side headstock as the classic version, but the similarities pretty much stop there. The biggest difference is the slab mahogany body, which replaces the Tele's traditional ash or alder tone woods. Mahogany delivers warmer, darker tone with pronounced midrange that's better suited to distorted, high-gain sounds than the brighter, snappier tones of alder and ash. The upper bout is contoured Strat-style to make the guitar more comfortable to play, and the neck heel is contoured as well to provide better access to the upper frets.

Instead of wimpy single-coil pickups, the Jim Root Telecaster is equipped with a pair of EMG active humbuckers: a 60 in the neck position and an 81 at the bridge. With its 12-inch radius, flat modern C profile and 22 Dunlop 6100 jumbo frets, the rock-solid maple neck feels more like what you'd find on an Eighties Charvel superstrat. The scale is Fender's traditional 25 1/2–inch length, which is perfect for maintaining string tension when you slap on heavier strings and tune way down.

Controls are stripped down to a single volume control and a three-position pickup selector switch. The volume control is mounted near the bridge 'bucker, where you can easily reach it to perform volume swells, while the pickup selector is positioned below, just out of the way but still within easy reach, at a Strat-style angle. All the metal hardware, including the locking Schaller Deluxe tuners, strap buttons and the six-saddle string-through hardtail bridge, are finished in flat black. Finish options include flat white with a contrasting black pickguard and ebony fretboard, and flat black with a contrasting white pickguard and maple fretboard. The guitar ships in a cool black-and-white tweed case with a blood-red velvet-plush interior.

FENDER JIM ROOT TELECASTER

LIST PRICE: $1,299.99
MANUFACTURER: Fender Musical Instruments Corp., fender.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Ebony or maple, with dot inlays
FRETS: 22 Duncan 6100 jumbo
BODY: Contoured mahogany
NECK: Maple
BRIDGE: Six-saddle string-through hardtail
PICKUPS: Active EMG-81 (bridge), EMG-60 (neck)
TUNERS: Locking Schaller Deluxe
CONTROLS: Master volume, three-position pickup selector

ON DISC

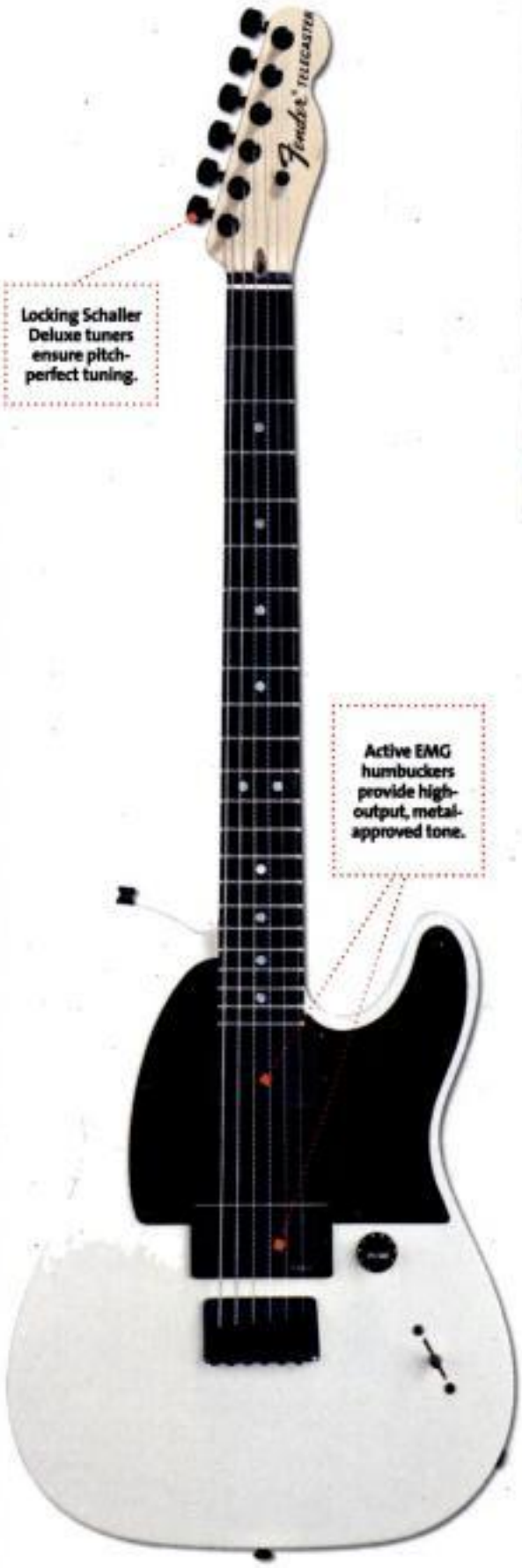


The flat finish gives the guitar custom street-rod appeal.

PERFORMANCE

THE EMG HUMBUCKERS provide the first clue that this guitar won't sound like a typical Tele. The EMG-60 in the neck position pumps out fat midrange and sparkling treble that's like a cross between a P90 and a hot Strat neck pickup, but with the tight, beefy bass that only an active humbucker can deliver. With a clean setting on the amp, the neck pickup sounds punchy and assertive, almost like an ES-335, and when you switch to the distortion channel it begins to sing with thick sustain and excellent definition that solo shredders will love. The EMG-81 bridge humbucker, in conjunction with the mahogany body, delivers bone-crunching rhythm tones, with plenty of satisfying chunk when you palm mute, and its high output will drive even the meekest amp into overdrive.

If you've ever found a Tele's neck too clunky and chunky, the Jim Root Telecaster's neck will surprise you with its sleek, streamlined feel. The tall-and-wide jumbo frets give the fretboard a scalloped feel, but without that awkward "floating" sensation. The flat, rounded profile of the C-shaped neck provides exceptional comfort for players who often shift from anchoring their thumb on the center of the neck and at the top of the fretboard.



The mahogany slab body produces warm midrange and deep bass.

THE BOTTOM LINE

THE JIM ROOT TELECASTER combines the best features of several instruments across the ages: the shape of the Telecaster, the body material of the Les Paul Special and SG, and the neck and electronics of a Charvel. As a result, it's the perfect Telecaster for any metal or hard rock player who has always loved the look of a Tele but never jived with its tones or playability.

PRO	CON
FAST NECK; GREAT METAL AND SHRED TONES; TASTEFUL TWO-TONE STYLING	NO TONE CONTROLS

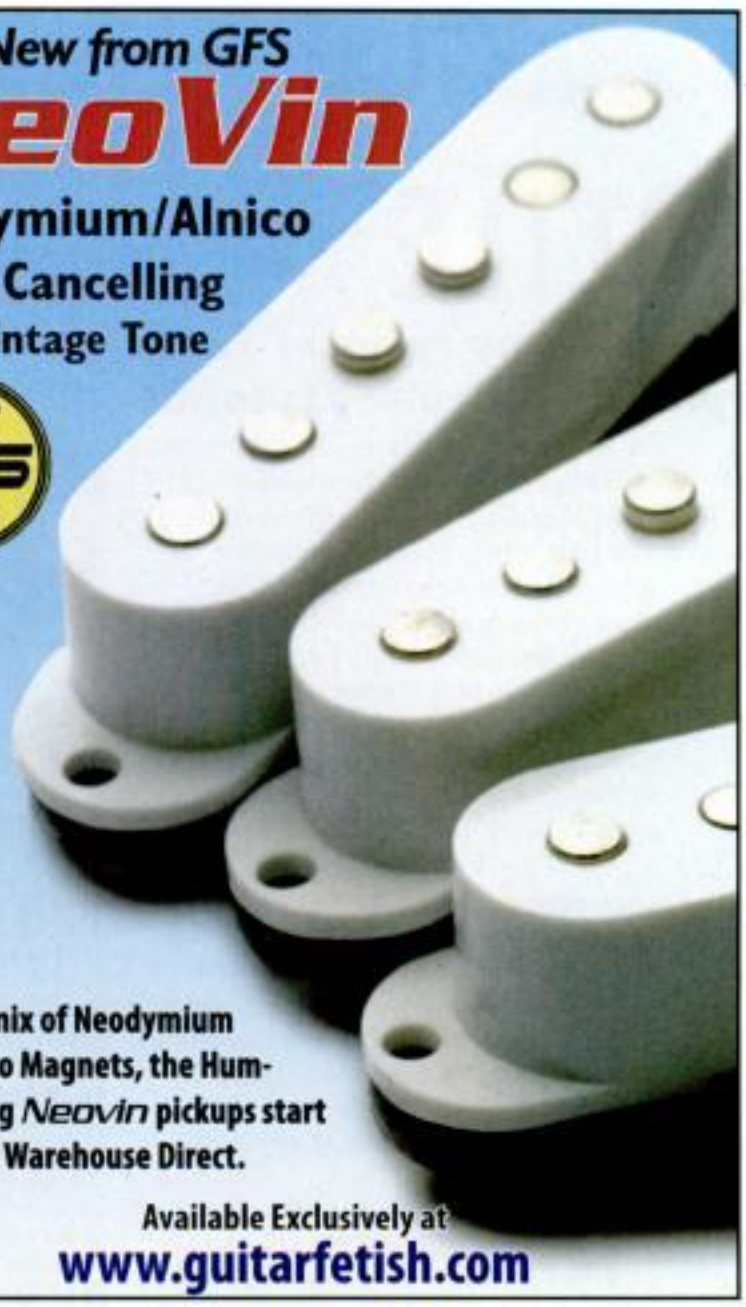
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Noise Cancelling
True Vintage Tone

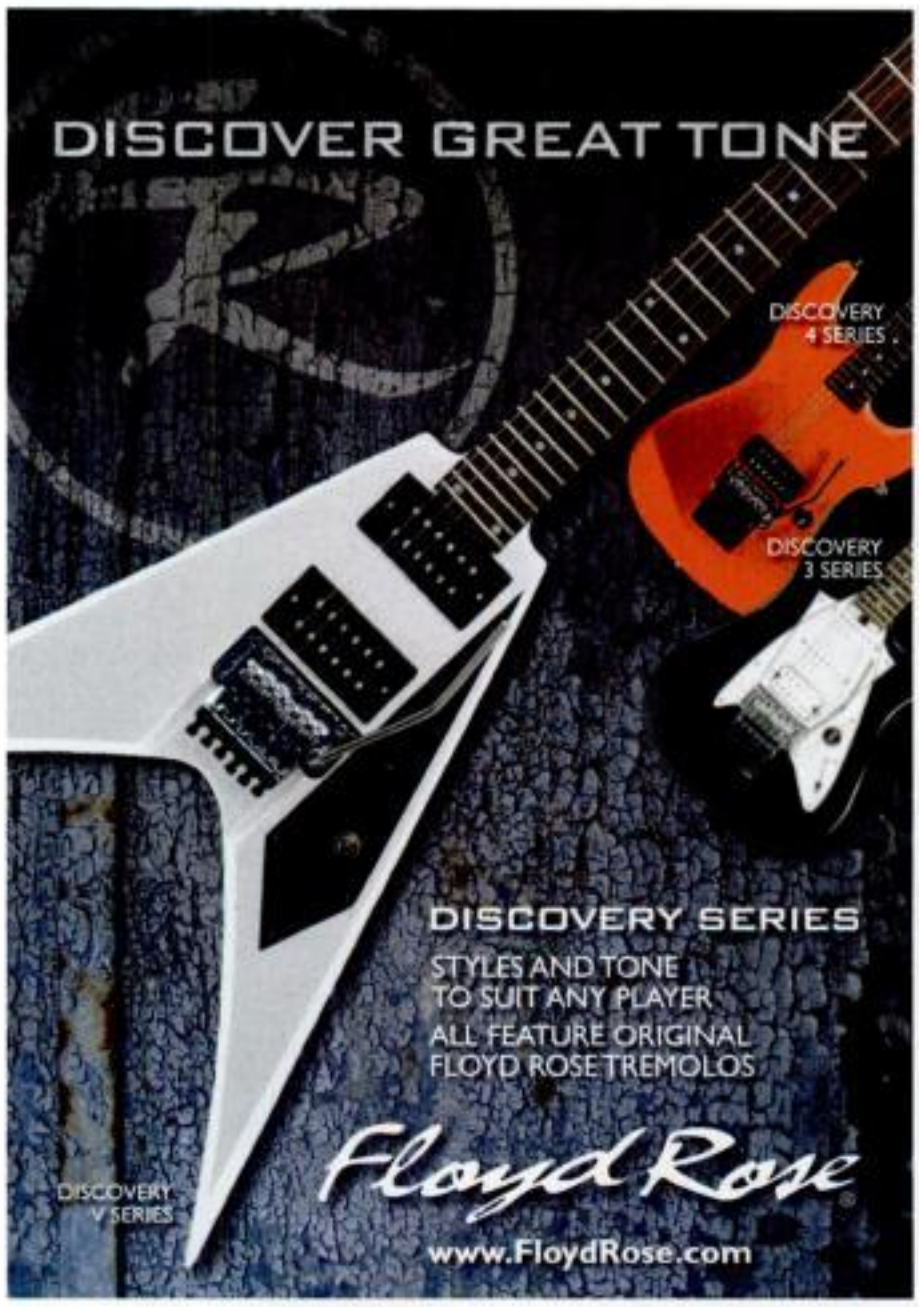
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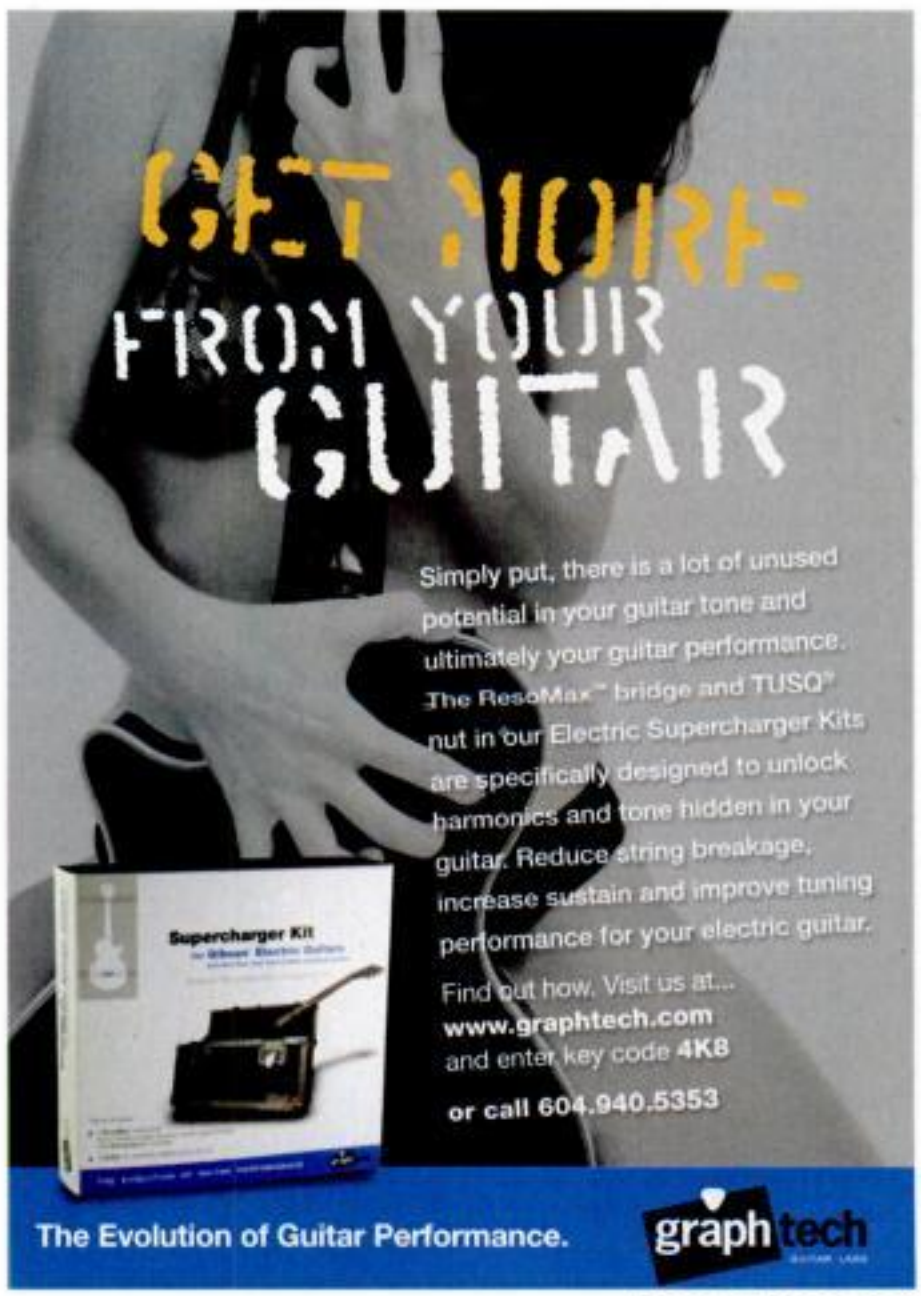
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SPIN THE BOTTLE

Is there really a difference between the many types of 12AX7 tubes? Or is it just marketing hype? Matt Bruck explains.

I'm replacing the preamp tubes in a couple of my amps. They both use 12AX7 tubes, but when I went to the local guitar shop, the owner told me there were five versions of 12AX7 including 12AX7LPS, 12AX7WA, 12AX7M and 12AX7C. I know tubes come from different countries, but how do I choose the right 12AX7 if there are five versions of the same tube?

—Ian Conley
Inver Grove Heights, MN

If five versions of 12AX7 makes your head spin, how do you feel when I tell you that even more varieties of the tube are available?

Regardless of what letters and numbers follow the 12AX7 model number, they all qualify as 12AX7s—the letters and numbers simply denote certain traits or interpretations of the tube by different manufacturers or countries of manufacturer. For example, a 12AX7C is made in China (hence the "C" in its model number) and noted for traits like good gain, relatively low noise and consistent quality of manufacture. A 12AX7M is a recreation of the highly touted Mullard 12AX7—or as it's known in Europe, the ECC83. The 12AX7LPS is made by Sovtek in Russia and claims to have medium-to-high gain and a special spiral filament that reduces hum. The list goes on and on.



A SOVTEK 12AX7LPS

For a comprehensive list of the 12AX7s that are available, check out the web site fbk.eur.nl/BIT/MHM/gear/preamptubes.html. Once you have a sense of what's available and the various tones each tube produces, try out some of the tubes that claim to impart the tonal qualities you're seeking. As you do, you're sure to find a version of 12AX7 that gives you the sound you want. Just one caveat: in my experience, I've come to believe that many of these models are the result of marketing ploys, mainly because the tonal differences claimed by some of the manufacturers simply aren't there. As always, trust your ears.

* * * * *

I've read that when changing your string set to a different gauge, you have to adjust the guitar's intonation as well as its truss rod. As you already gave the key points for adjusting intonation in your February 2008 column, can you explain how to adjust a truss rod?

—Ira Garfield

A change in string gauge does not automatically warrant intonation and truss rod adjustments. The situation will vary depending on the degree to which string gauge has been altered. Switching from a .009 to a .010 set probably won't have much of an effect on intonation or fret board profile (which is what you are changing when you adjust the truss rod), but changing from an .008 to a .012 set will most likely require intonation and truss rod adjustments.

At the very least when changing string gauges, I recommend that you inspect intonation and truss rod orientation. To determine if the truss rod needs adjustment, peer down the length of the fretboard and look for areas when the string height is not consistent. If the strings appear to be too high, particularly toward the middle of the fretboard, there is probably too much relief (i.e., slack) in the truss rod; if any of frets are touching strings (or if you hear the resulting fret buzz), the truss rod needs some relief.

Truss rods should not be adjusted by inexperienced hands, which could cause significant damage to the neck. The best way to learn is to watch a qualified tech. Ask your local guitar store or repair shop if you can stick around and watch while your guitar is worked on. If that's not possible, search for information online. Build up your knowledge and experience so that in time you will be able to perform this process correctly.

* * * * *

I am presently building a Charvel-style guitar with a single humbucker in the bridge position. Is there a tone difference between a direct-mounted pickup and a ring-mounted pickup? I've read that you get more sustain from a direct mount, but I would like a professional's opinion before I proceed, understanding that tone is an individual's opinion.

—Dave

The conventional wisdom is that more body resonance is transferred to a direct-mounted (a.k.a., hard-mounted) pickup, which results in more desirable tone and greater sustain. In a ring-mounted setup, the pickup is suspended by the ring, which lessens the effect of body resonance on the pickup. In addition, some players claim to hear more of the guitar's "wood" with a direct-mounted pickup.

My experience tells me that you have to judge both approaches case by case. On some guitars, a direct-mounted pickup may produce more desirable tone than a ring-mounted pickup; on others, the results may be unfavorable or perhaps negligible. You don't know until you put it to the test. In addition, bear in mind that on some guitars the pickup is mounted directly to the body with a bit of material, such as plastic foam, placed inbetween. When you raise the pickup's height, the foam expands to cushion the pickup and prevent it from rattling, but it also reduces the transference of body vibrations to the pickup and any benefits that might otherwise be imparted.

In some instances when a ring-mounted pickup is remounted directly to the body, guitarists will reattach the now-superfluous ring to maintain the guitar's original look. Call it the best of both worlds.


MUSICMAN JOHN PETRUCCI SIGNATURE MODELS HAVE DIRECT-MOUNTED PICKUPS.



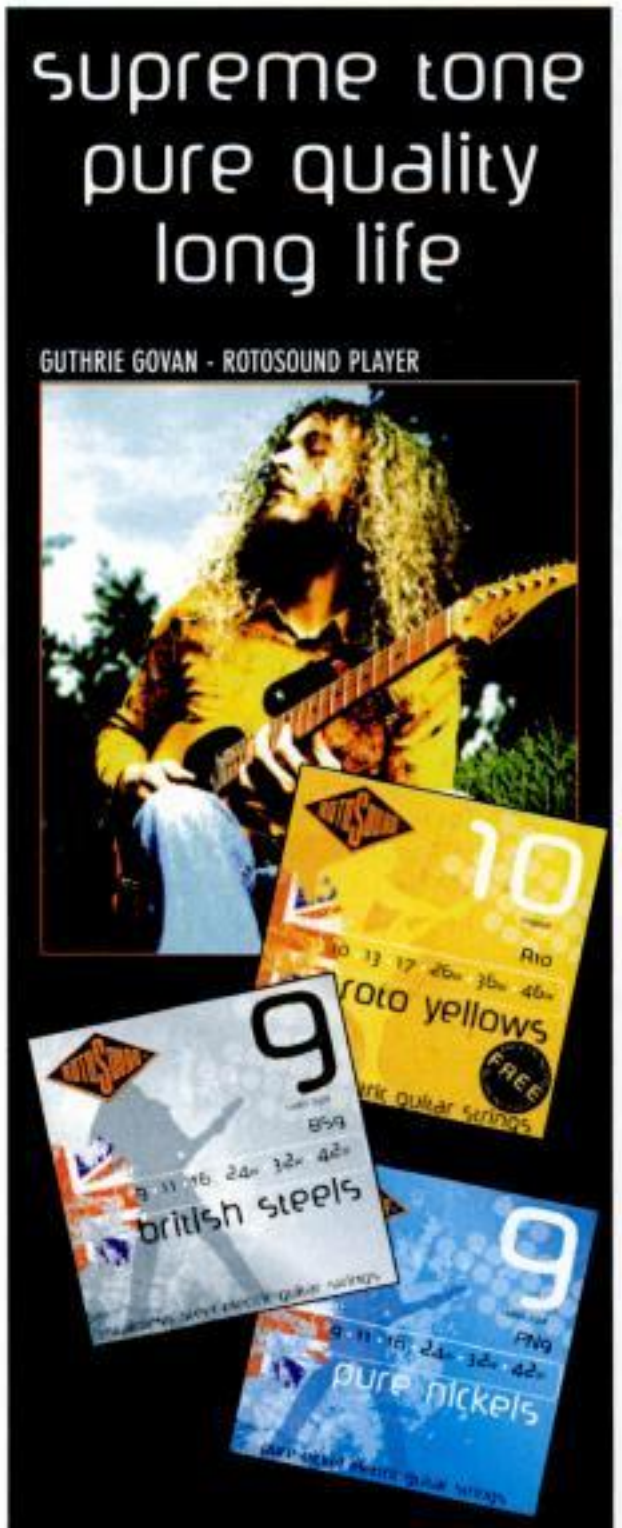
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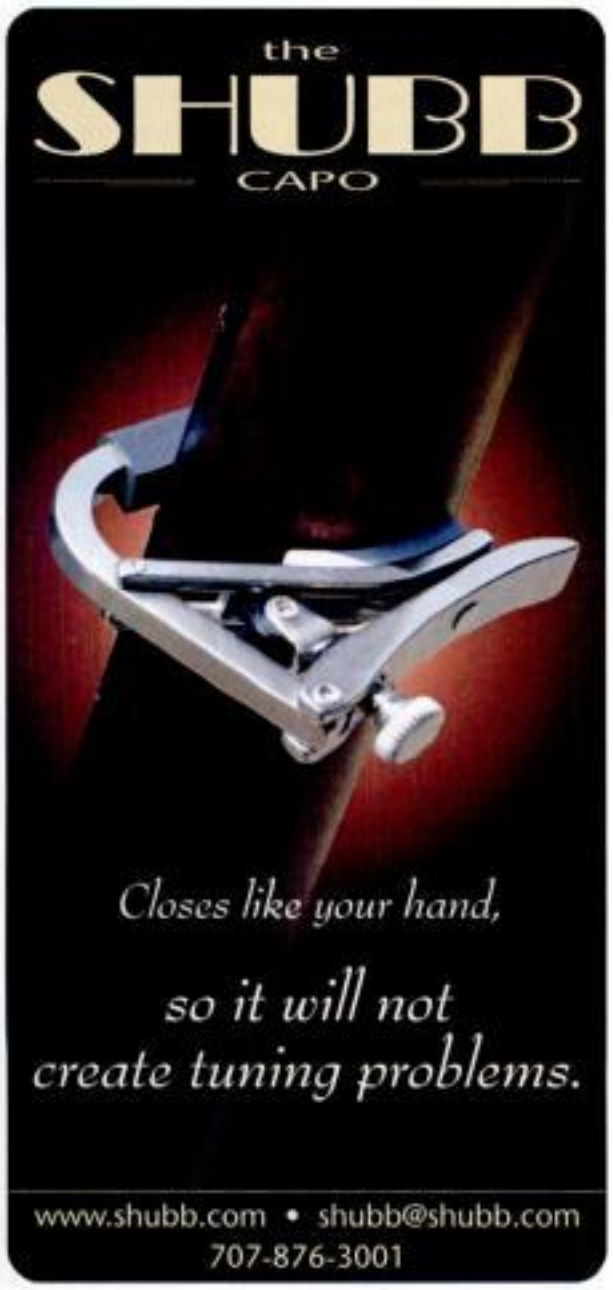
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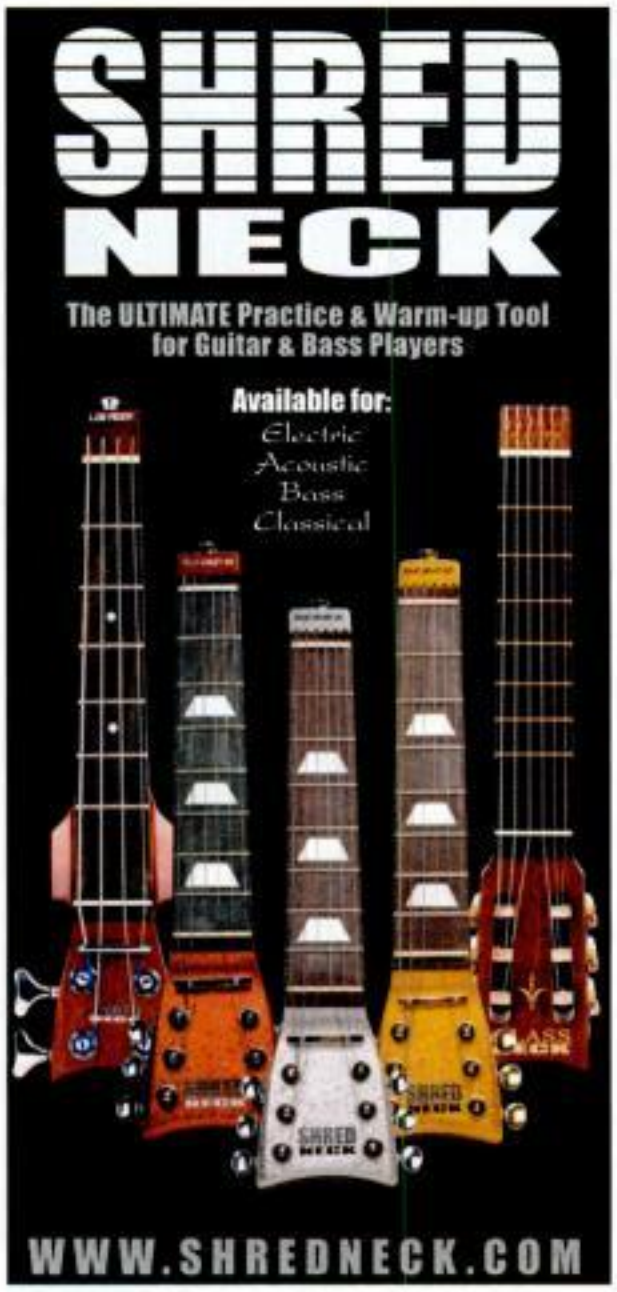


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WIRED SCIENCE

Do the hundreds of options in guitar strings make you feel a little wound up? Relax. GUITAR WORLD unravels the mysteries of these metal marvels in our guide to the wild stringdom. By Eric Kirkland » Photos by Justin Hyte

IT'S OFTEN SAID THAT TONE is in your hands, but it might be more accurate to say tone begins when your hands interact with your guitar's strings. After all, strings are the medium through which we express ourselves on the instrument, and they in turn respond to our touch, conveying information to the guitar and also back to our hands about the instrument's feel, setup and tone. In that respect, the importance of choosing the string that is right for you and your style of music can't be underestimated.

Given the hundreds of makes, models and varieties of strings, it's not surprising that many players are intimidated by the prospect of exploring their options. This article will help you understand the differences so that you can make educated choices about the strings you play.

But to start, you'll have to do a bit of work by asking yourself a few questions about your tonal goals and playing style. For instance: Do you want tone that's brighter, bassier or warmer? Is stronger output suited to your style and music, or would you prefer strings with a vintage style of response? Do your strings wear out, lose tone or break far sooner than you like?

Once you know what you're after, it's just a matter of understanding how the numerous options affect each string's performance.

ANATOMY OF A STRING

On the surface, strings seem rather simple. In reality, there's more to them than meets the eye.

For example, the top three plain (unwound) strings of a set are usually made from high-carbon steel, then plated in tin to improve their feel and tone. Some acoustic strings manufacturers, including Martin, Dean Markley, Everly and DR, flash plate some of their acoustic plain strings with zinc or bronze to achieve a brighter tone.

While this accounts for some of the tonal differences between manufacturers' strings, it's not the whole story. Each manufacturer buys its wire from specific industrial wire suppliers, whose source of metal and particular manufacturing processes produce strings with very different characteristics.

Even more differences exist between wound strings, which are manufactured by wrapping a wire around a core wire. The core and wrap materials and shape affect wound strings' tone and performance. For that matter, it's now common to find strings that are coated or treated to improve their longevity and corrosion resistance. In addition, silk-and-steel acoustic strings have an added layer of silk thread between the core and wrap wire to soften the tone.



Let's take a closer look at the differences in string manufacture and the roles they play.

MAN AND MACHINE

Aside from the many metal and coating choices, the winding and quality-control processes unique to every manufacturer ultimately determine each brand of string's tone and feel. Most of them—from giants like D'Addario to small boutique-quality manufacturers like Curt Mangan—have their own custom-built machinery and ultra-specific recipes for core-to-wrap ratios, winding speed and winding tension.

Dunlop Strings, for example, purchases state-of-the-art winding and ball-end machines and, in the words of marketing/sales manager Scott Shiraki, "hot rods them" to achieve the Dunlop's specific performance goals. Like all string makers, Dunlop has its own custom core-to-wrap ratios and winds its strings at a specific tension and speed that gives its strings a signature feel.

For that matter, Ernie Ball has taken its own approach to string winding in an effort to combat a common problem: premature string breakage. Manufacturers have long known that the majority of premature string breaks occur at or near the ball end on plain strings. Ball (which first brought light- and custom-gauge strings to market with its Slinky Strings nearly 50 years ago) uses a process it calls RPS (Reinforced Plain String) winding, which involves wrapping the lock twist of wire at the ball end with bronze or titanium. According to Ernie Ball's Derek Brooks, "String slippage and breakage are greatly reduced."

While computer-controlled winding machines combined with human oversight are the basis by which most string manufacturers ensure quality, handwound strings are not yet extinct: DR Strings still winds strings by hand and is probably the only mass marketed manufacturer that does.

SIZE MATTERS

There are a lot of myths and misunderstandings about the effect of string diameter on tone. While it is generally true that the larger the diameter, the louder the string, there is no matching corollary for the effect of string diameter on tone. In the hands of the right player, an extra-light high E string can sound as heavy and fat as a heavy-gauge high E string. Case in point: Billy Gibbons is known to favor a .007-gauge E string.

When choosing a gauge, consider how it feels and responds to your style and instrument. You may even want to try a set of custom gauge ("hybrid") strings. Remember that longer-scale instruments typically have higher string tensions. If you play .010s on a 24 3/4–inch-scale guitar (such as a Les Paul), you might find that .009s give you a similar tension on a 25 1/2–inch-scale instrument (such as a Fender Stratocaster).

HEX OR ROUND CORE?

Until the late Sixties, round core wire was the only wire available for wrapped guitar strings.

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The inherent difficulty of adhering a round wrap wire to a round core eventually led to the creation of a hex-shaped (six-sided) core wire. Its six points actually dig into the wrap wire during the winding process, creating an extremely tight bond and an easier to manufacture product. Hex core wire is now used for almost all guitar strings and is particularly prized for its fast response and solid punch. D'Addario is one company that uses hex core wire exclusively, noting that it produces strings with consistent quality and better intonation.

Other manufacturers, including Dean Markley and DR, use round core wire for many of their sets. As DR's Mark Dronge explains, "The round core creates a string that is more flexible than a hex core, easier to bend and has a fuller sound and more all around performance characteristics for rock, jazz, blues and country."

METAL FUSION

An alloy is a combination of metallic, and sometimes nonmetallic, elements that are fused to create a product that's superior for a specific application. For instance, high levels of carbon are mixed with iron to create steel, which is much harder and stronger than raw iron by itself. Numerous alloys are used in the manufacture of guitar strings, and understanding how they affect tone and performance can help you determine the string that's best for you.

Bronze

Bronze is an alloy of copper and tin. Even though most acoustic guitar strings are called bronze, they are usually alloyed with higher levels of zinc than tin. (When zinc is added in place of tin, the alloy actually becomes brass.) Higher zinc contents result in harder metals and more explosive tonal responses. For example, 80/20 bronze strings contain 80 percent copper and 20 percent zinc and are the brightest-sounding acoustic strings. Although they tend to lose their tone quickly, they have an extremely luminous tone fresh from the box. Martin, Ernie Ball and D'Addario are among those who offer a broad range of bronze strings.

Phosphor Bronze

Phosphor has a smoothing effect on bronze's granular structure. It creates a deeper, richer and more enveloping tone that many consider the perfect balance for an acoustic guitar. Phosphor bronze strings are usually identified as 92/8.

Pure Nickel and Nickel Plated

Nickel is actually an element, not an alloy, although many of the original nickel guitar strings were made from a rich-sounding nickel alloy known as Monel. RotoSound is one of the oldest string manufacturers and still offers a Monel string (Top Tape). Pure nickel's incomparably soft magnetic field and warm, vintage tone are reasons why many companies now use wraps made of it.



THE WINDING AND QUALITY-CONTROL PROCESSES UNIQUE TO EVERY MANUFACTURER ULTIMATELY DETERMINE EACH BRAND OF STRING'S TONE AND FEEL.

Having said that, most strings available today are nickel plated (also known as nickel-wound). Unless it says "pure nickel" on the packet, assume you have a set of nickel-plated strings.

So what are the differences? For a start, let's assume we're comparing nickel-plated and pure-nickel strings whose core wires are identical in mass. The increased magnetic strength of nickel plating over iron wraps will generally create a stronger output, ample edge and sweet overtones. Pure nickel wraps, on the other hand, will exhibit more subdued volume levels, lush mids and round low tones.

It's important to remember that a nickel-plated set and a pure-nickel set manufactured by the same company will probably feature identical plain strings. As a result, the warmer and more relaxed tone of the pure-nickel wrapped strings will make the plain strings sound brighter and snappier in comparison. Many players like this type of balance in their instrument, especially if they prefer to solo on the high strings.

Stainless Steel

An iron alloy that includes a generous dose of chromium, stainless steel is extremely resistant to corrosion and has a very aggressive and tight sound. Stainless is also an excellent alternative for the approximate 10 percent of the population that's allergic to nickel. Because it's harder than nickel, stainless will tend to wear your frets down faster (unless of course you have stainless frets). Green-conscious players will also be interested to know that stainless steel is 100 percent recyclable.

Alloy 52

Alloy 52 is a durable alloy consisting of 48 percent iron and 52 percent nickel (hence the name). The blend of metals gives strings a stronger output than pure nickel wraps but a warm and sweet tone that is very similar to pure nickel. These qualities make Alloy 52 strings excellent for reviving the output and maintaining the tone of vintage pickups that have aged and lost some of their power. It isn't advertised by name very frequently, but many companies use it as a secret ingredient in their high power, vintage-style strings. Some sets that feature it include GHS Filament Grade Dave Mustaine signature strings, Dean Markley Super V and Everly Strings B-52s.

KEEPING IT CLEAN

Every string manufacturer will tell you that the enemies of string life and tone are dirt, dust, humidity and corrosive skin oils. Because this process can start even while strings are sitting on the store shelf, manufacturers pack their strings in corrosion-resistant envelopes. Some, like D'Addario, Ernie Ball and Kerly Strings, take things a step further with specially sealed packaging.

Once the strings are on your guitar, however, they are magnets for contaminants. You can significantly increase strings' life and playability by washing your hands before playing and wiping your strings with a soft absorbent cloth after each use. In addition, many highly effective products are on the market that can improve string performance, such as Ernie Ball's Wonder Wipes, Dunlop's System 65 product line, GHS's treated string-cleaning cloth and Planet Waves' microfiber polishing cloth.

COATED AND TREATED STRINGS

Cleaning your strings regularly doesn't ensure they'll retain their tone and stay free of corrosion. Environment, including air quality and humidity levels, affects strings. Likewise, acids in your skin and sweat take a toll on strings, and skin pH—the measure of acidity or, the opposite, alkalinity—differs from person to person. These contaminants pose a bigger problem on wound strings, because they invade the space between string wraps, where polishing cloths can't reach.

Manufacturers have found that coating strings with a corrosion-inhibiting solution can prevent the ill effects of dirt and acids and keep strings feeling and sounding like new for much longer than uncoated strings. The downside is that coated strings are less punchy and bright sounding, but some players don't mind trading some high-end zing for improved corrosion resistance.

Elixir innovated coated guitar strings with

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- Rusty -



- Not Rusty -

We understand when you're inspired to play you want great tone and clean, smooth strings. That's why we created our revolutionary coating technology for wound strings. And now we've improved strings again with our new Anti-Rust plated plain steel strings. Designed to extend the life of plain steel strings by 3-5 times, this breakthrough plating process works to prevent rust and corrosion to give you fresh feel and tone everytime you pick up your guitar.

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its Nanoweb and Polyweb technologies, which were born out of fabric-treatment processes developed by Gore-Tex for its ground-breaking waterproof/breathable fabrics. (Gore-Tex is the parent company of Elixir.) Polyweb strings sound and feel as if they've been already been broken in; the tone is more balanced, and finger squeak is reduced. Nanoweb-coated strings have an extremely thin coating that protects the strings while having virtually no effect on brightness, punch or feel.

Since Elixir's original breakthrough, many other string manufacturers have developed coated strings using techniques designed for other industries. Cleartone uses a process called EMP, which was originally designed to resist corrosion on electronics and hard drives. The coating—just one micron thick—is durable and applied to both the wound and plain strings to produce a long-lasting string that has the brightness and feel of an uncoated string.

Ernie Ball's new Coated Acoustic Slinky strings use enameling technologies employed by the automobile industry. "We bake an ultra-thin enamel onto the wound strings, using a successful enamel-coating process borrowed from auto makers," says Derek Brooks. "The plain strings are plated with a proprietary rust- and corrosion-resistant formula that gives off a beautiful gold hue. This all results in coated acoustic strings that offer the feel and tone of uncoated strings with added protection and longevity."

In yet another example of adaptive technologies, Dean Markley's popular Alchemy acoustic strings use the company's exclusive MC394 Bright Coat, a substance derived from satellite/aerospace technology.

And the list goes on. DR's coated Extra Life Strings are offered in eight vivid colors, and the company's signature Dimebag set is treated with a virtually undetectable liquid polymer formula the company calls "Strings of Strength." GHS manufactures Infinity strings coated with MST (Metal Surface Treatment), which national sales manager Ben Cole describes as "a nylon/lacquer coating applied on the wrap wire of the string prior to it being wound over the core. The process differs from some others in that it is not a high-heat process, therefore reducing the effect on the wire itself."

D'Addario makes its ESP coated strings by coating the wrap wire, then winding it around the core. The coating is two ten-thousandths of an inch thick, "which is virtually undetectable," explains D'Addario marketing specialist Angela Magliocca. "This process lets the coated string respond in the same way as an uncoated string."

IN THE HANDS OF THE RIGHT PLAYER, AN EXTRA-LIGHT HIGH E STRING CAN SOUND AS HEAVY AND FAT AS A HEAVY-GAUGE HIGH E STRING.

DEEP FREEZE

Cryogenic strings are offered by makers that include Kerly Music, Dean Markley and GHS. Unlike other varieties, cryogenic strings are subjected to extremely low temperatures, a process that has been used to increase longevity in steel since the mid Sixties. Guitar strings that have been cryogenically processed have longer life, and many players agree that they exhibited greater sustain and brightness.

"Cryogenic treatments align the material's molecules and provides for more strength and resistance to wear," explains GHS's Ben Cole. The company's SubZero Boomers are made of nickel-plated steel and cryogenically treated. "In many cases, this treatment provides increased longevity and a slightly brighter tone, though there is no real difference in string tension."

Cryogenics are also behind Blue Steels, Dean Markley's most popular string. According to David Morris, the company's media specialist, "The freezing process causes both the inner core and outer wrap wires in the string to contract, binding the molecules closer together and removing microscopic gaps to form denser, more consistent strands of wire. This increases the tensile strength of the string and also makes it less prone to corrosion."

It also eliminates inconsistencies and stresses in the core wire that produce transient frequencies. This allows the string's natural harmonics to come through. For this reason, cryogenically treated strings are ideal for MIDI guitars, where note tracking is of critical importance.

ROUND-WOUNDS, HALF-ROUNDS AND FLAT-WOUNDS

Once you've selected a gauge, core wire shape, wrap alloy, coating option and style, the final consideration is string texture. The vast majority of strings are round wound, which means that the core wraps are round and provide players with a surface that's easiest to grip. Round-wound strings are also the roughest to slide across and make the most noise when moving positions. Half-rounds, or polished strings, are burnished for a smoother feel that has excellent friction under the finger but is less noisy on slides. Some players prefer its lower output and reduced treble.

Flat wounds have the slickest feel and mellowest sound. Their sleek wraps are ground down until they feel almost indistinguishable from plain strings, making them the string of choice for jazz players, who want a very soft tone and a virtually noise-free string surface.

WINDING UP

Almost every string option and its effect on tone and feel are discussed in this article, but that sure is a lot of information to digest. Here are some quick and general references to get you on your way to better tone.

Nickel-plated is the standard, pure nickel is the vintage ideal and strings made with Alloy 52 deliver most of pure nickel's tone with the higher output of nickel-plated strings. If you want a powerful string for metal or steel guitar work, one that has excellent sustain and natural corrosion resistance, the aggressive tone of stainless or cryogenically processed strings might be the ticket. Stainless is also an excellent alterative if you're allergic to nickel.

Round cores will typically give you the longest sustain, and they are certainly the easiest strings to bend. If corrosion and short string life is a serious problem, remember coated or treated strings can last up to five times longer than uncoated strings, with the only downside being perhaps a negligible reduction of treble. Traditional jazz players should seek out half-round or flat-wound strings to find their mellow tone and reduced string noise.

If you're an acoustic player, the intensity of an 80/20 bronze set can invigorate a dark-sounding acoustic guitar, but the tones of a well-balanced acoustic are usually best highlighted by warm and harmonically rich phosphor-bronze wires. Folk players and steel string artists who want a sound that's closer to a nylon-strung guitar will love the reserved tone of silk and steel. And if you've recently purchased a new acoustic guitar from a retailer, it's worth noting that many acoustic guitar manufacturers now ship their instruments strung with coated strings, to help them sound their best while awaiting sale. If you loved how your acoustic sounded when you bought it, consider buying a new coated set.

Finally, remember that these are merely guidelines to help you make your choice. Ultimately, the only way to really know which strings are for you is to get out there and try a few sets. And remember: always go with the strings that feel the best. These are the strings that will help you progress and ultimately inspire you to play at your best.

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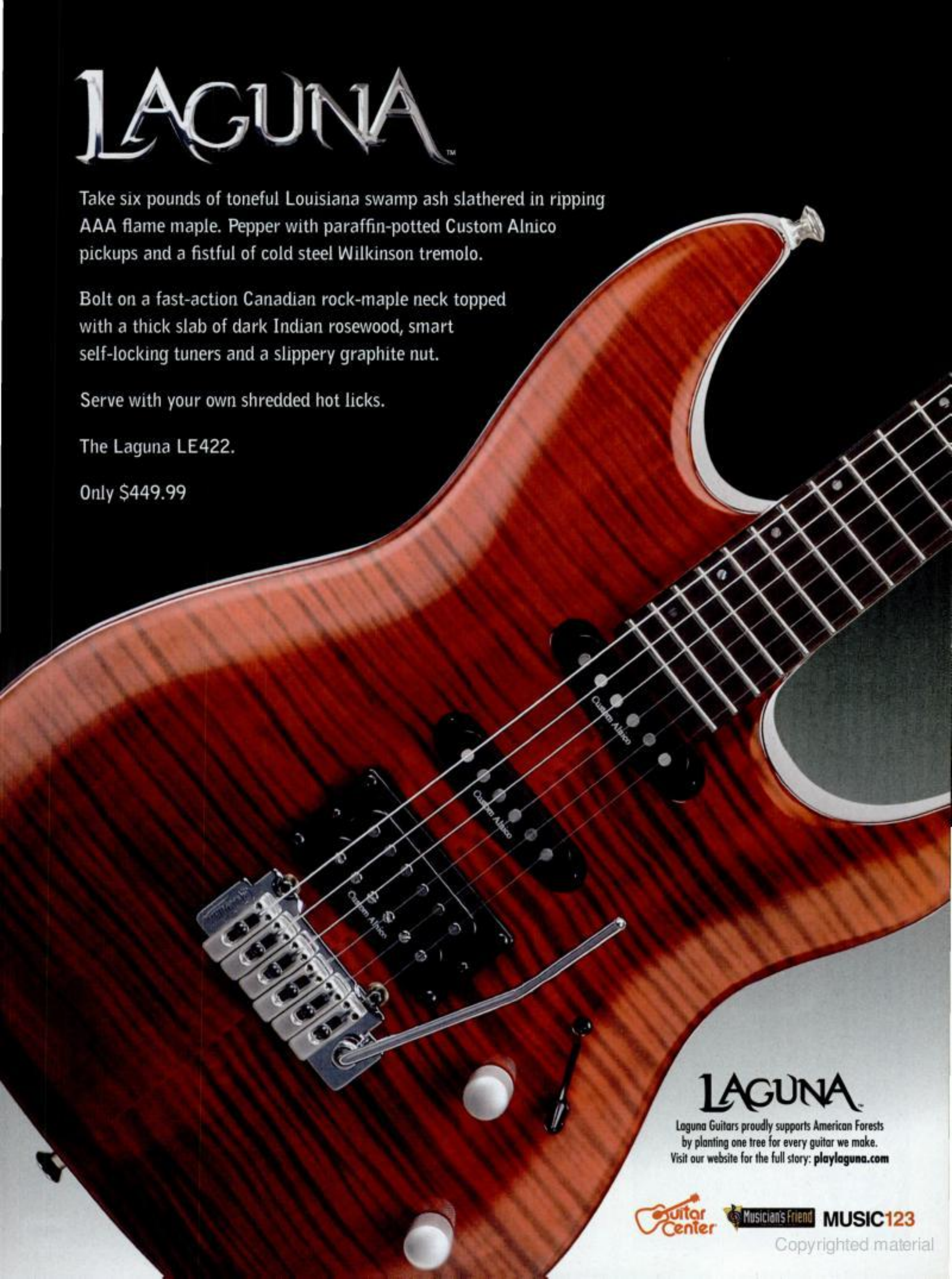
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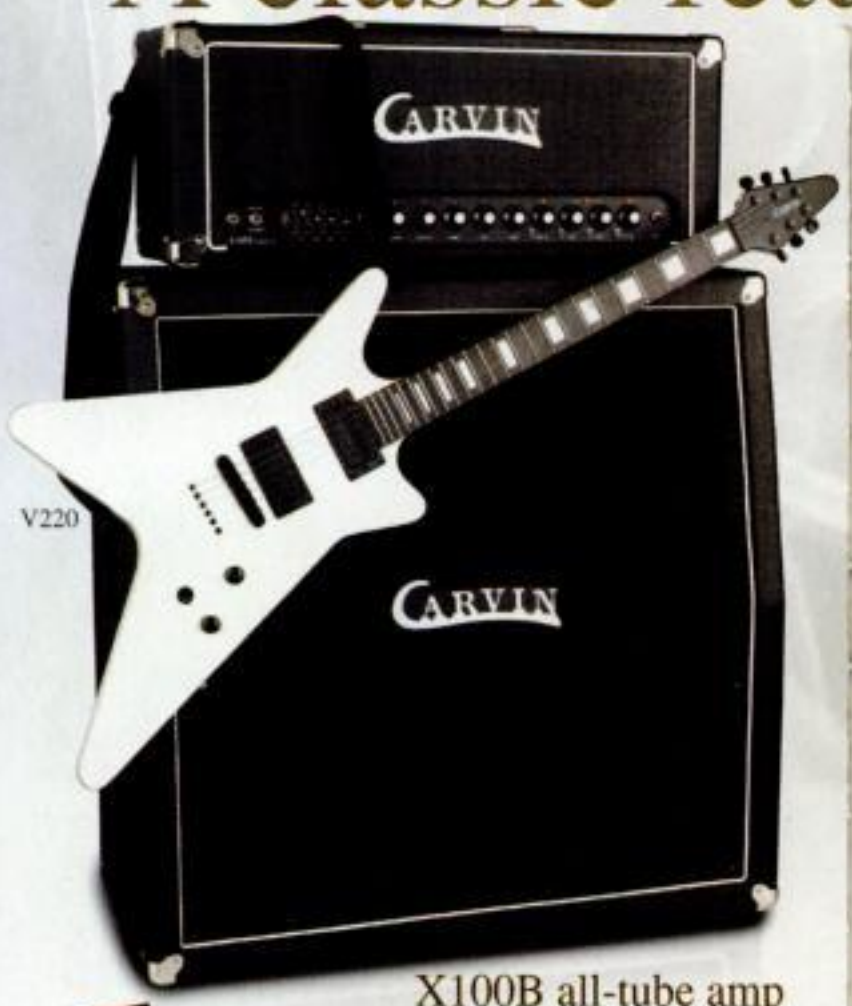


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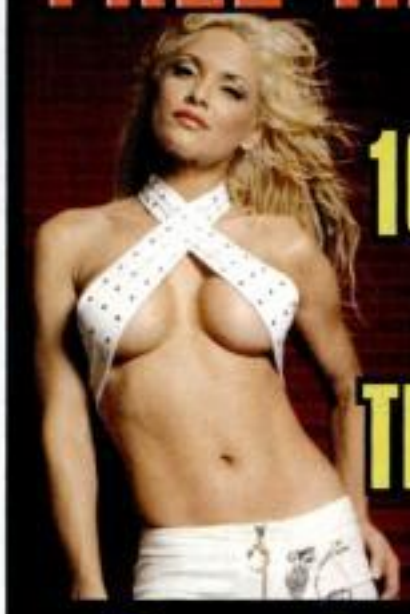
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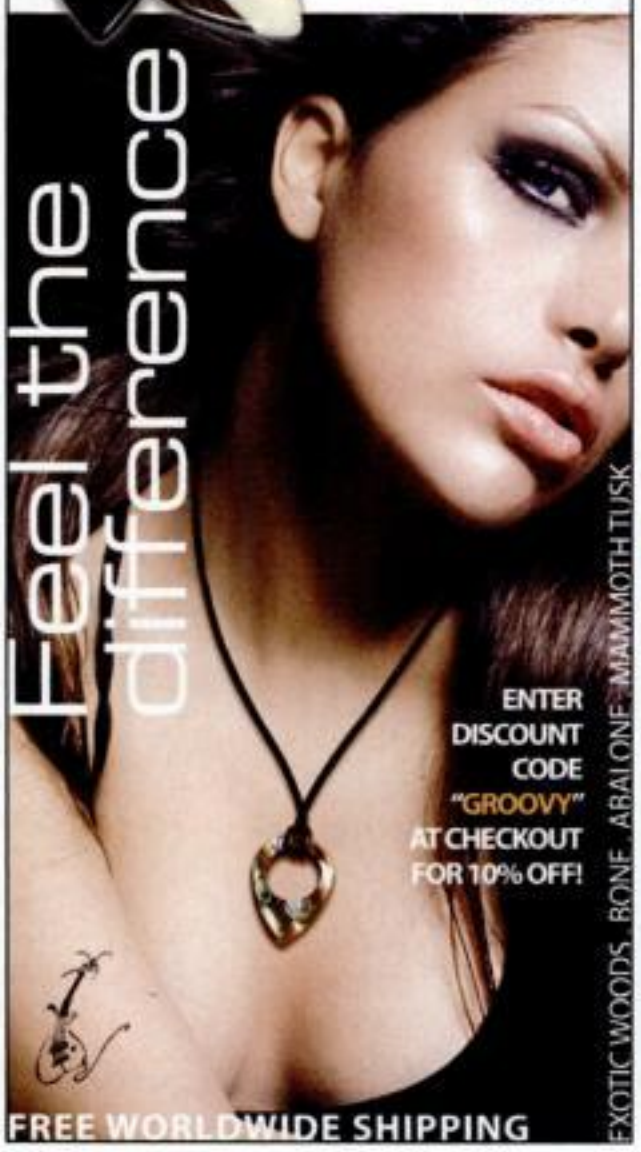
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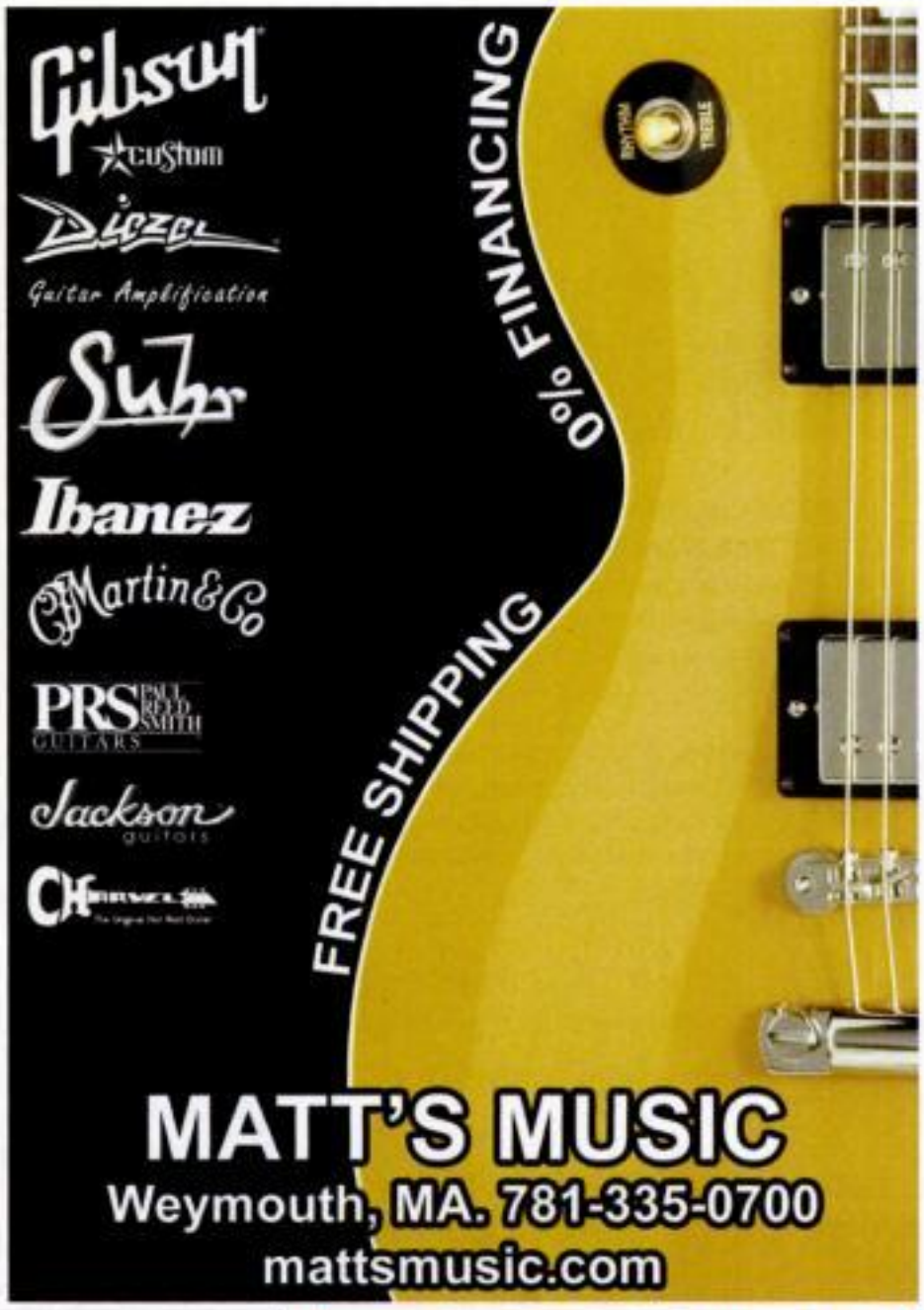
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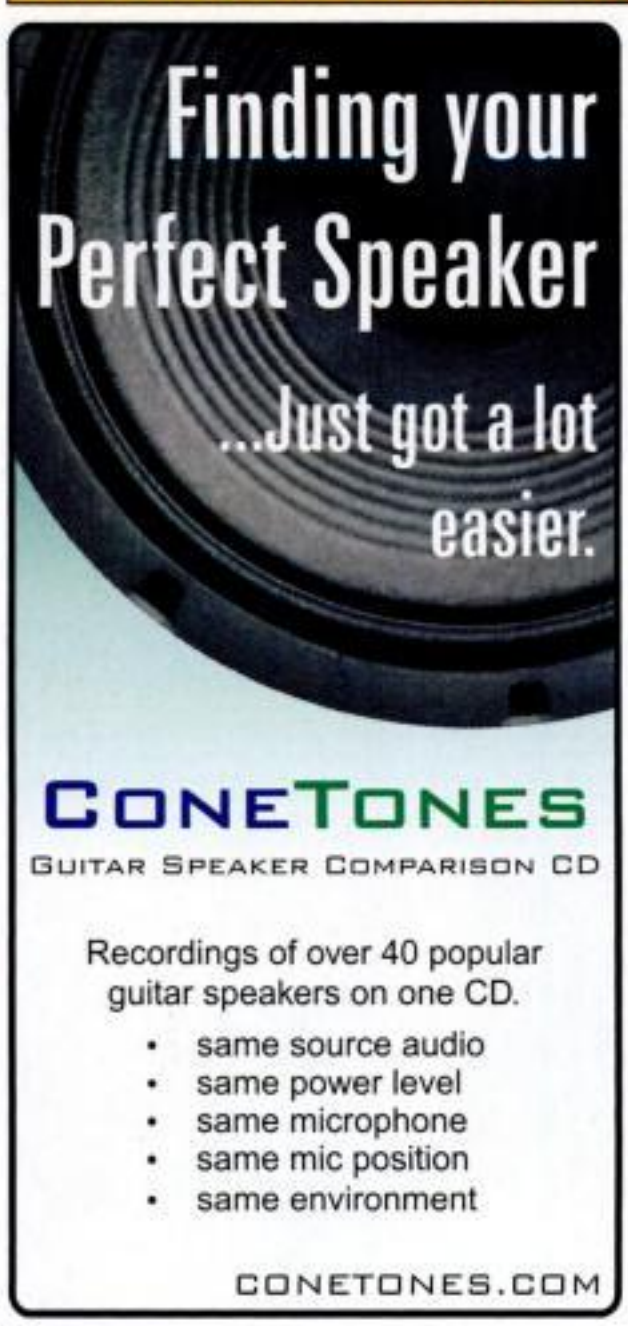
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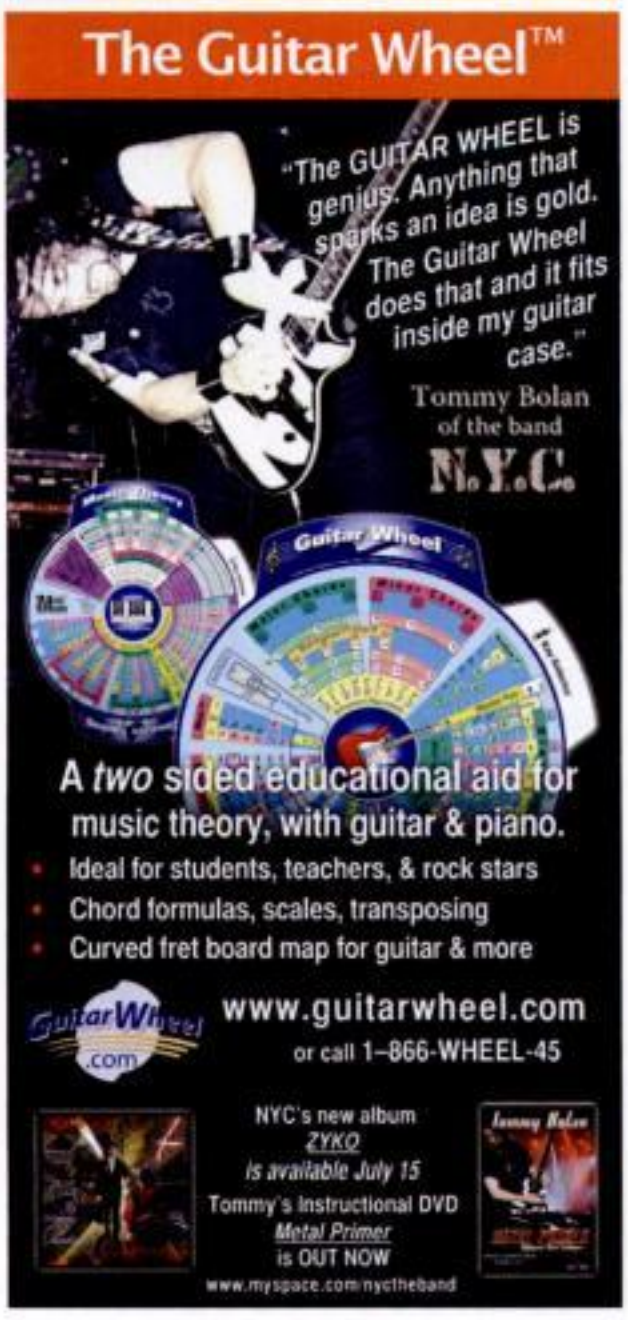
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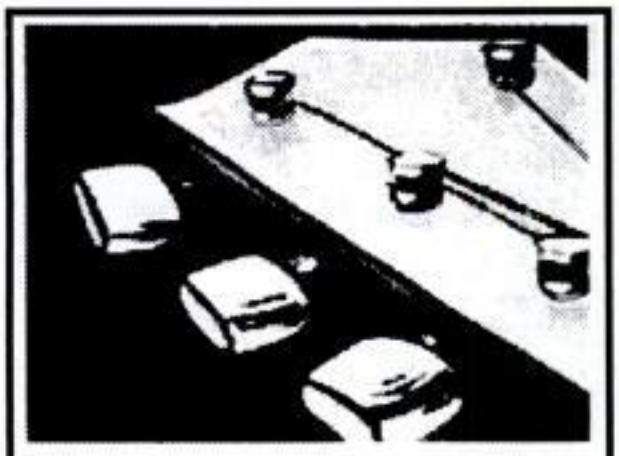
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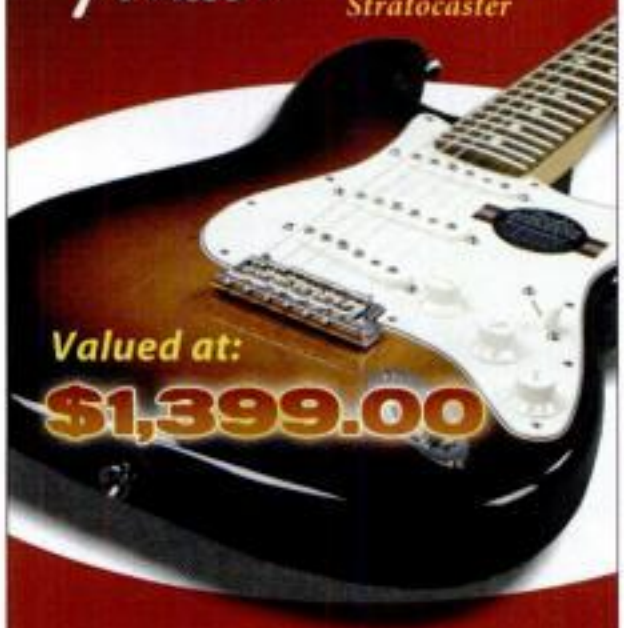
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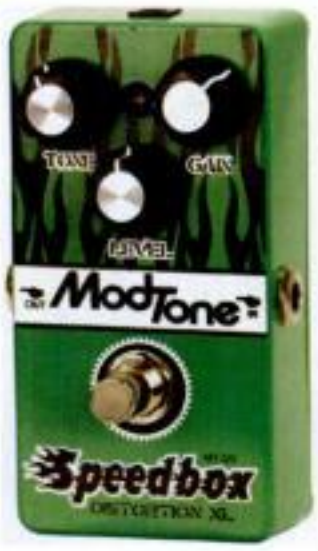


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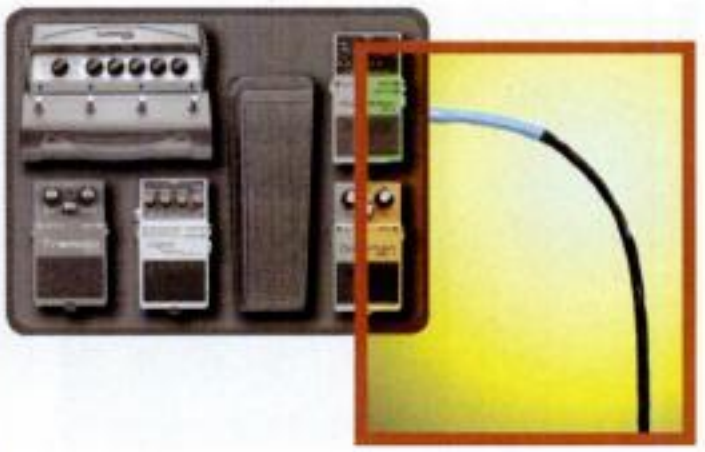
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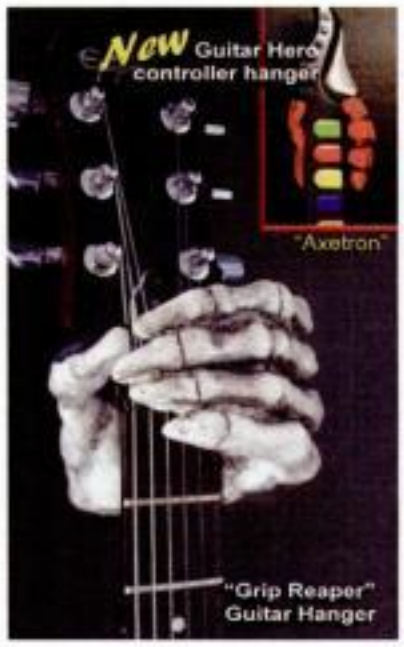
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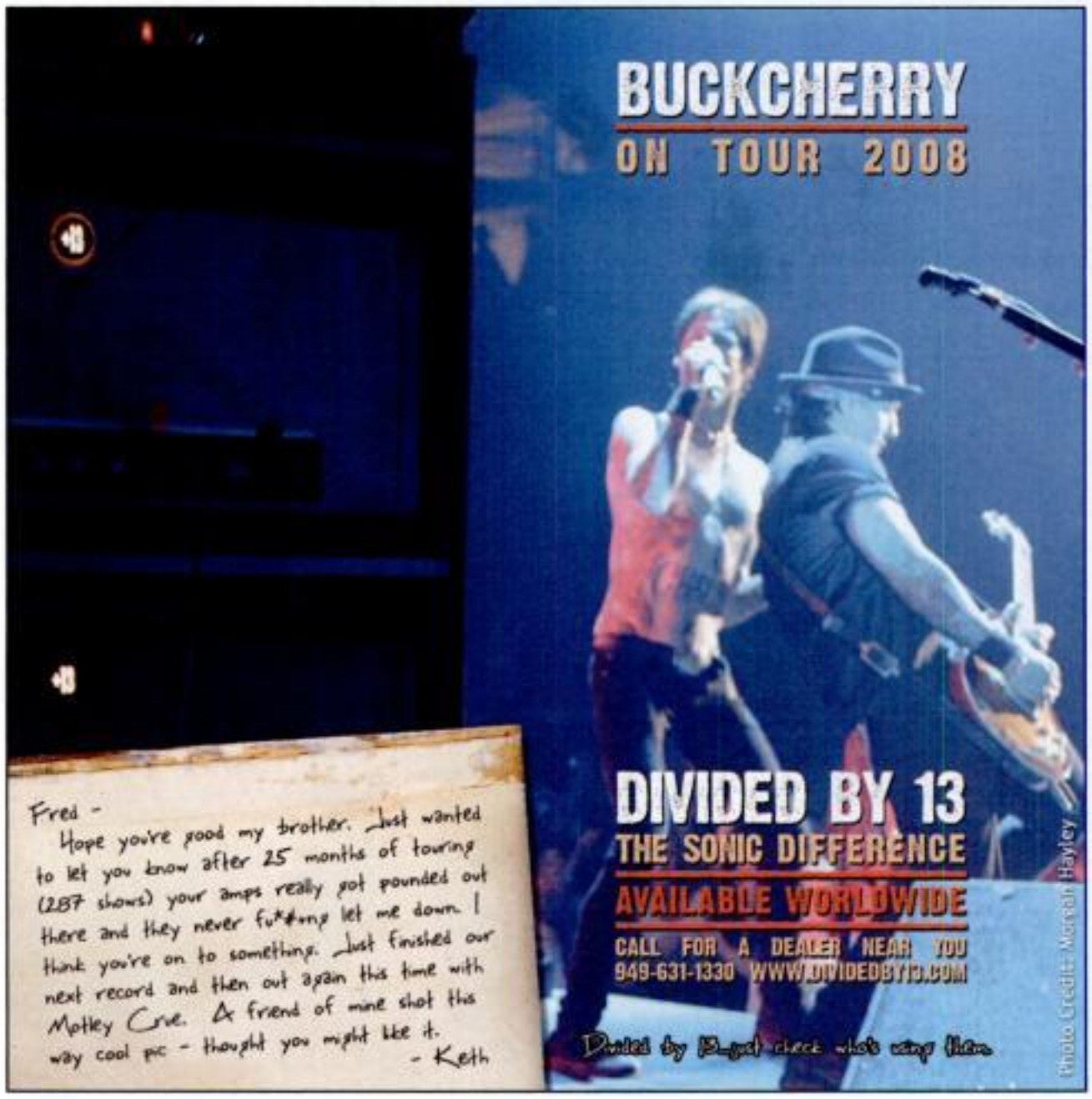
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A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

LINE SIXX

Sixx:A.M. axman DJ Ashba discusses his deceptively simple "NASA" rig and the most addictive "drug" on the planet.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY "I've been with Line 6 since around the time they started," notes DJ Ashba, guitarist in Nikki Sixx's Sixx:A.M. "I've been working with them for probably eight years, if not longer. I've done a lot of testing for them over the years and had the opportunity to take some of their gear onstage and try it in different combinations."

Ashba first toured with his current rig—which he nicknamed "NASA"—while performing with Beautiful Creatures on the Ozzfest 2001 tour. "Other players on that tour were coming over and saying, 'God, your rig sounds amazing!' When that started happening, I knew I was onto something good. I haven't really changed it since then."

At first sight Ashba's setup looks as complex as its nickname implies. In truth, as the guitarist notes, it's "a pretty simple rig, really." At the heart of it are two old Line 6 POD Pro preamps. "They're pretty much the first ones that ever came out. They've been modified for me with custom chips."

>>CONTROL ISSUES Ashba does his own switching, but his tech, Bobby O, has a backup pedal board identical to his—"in case I'm out on a stage wing or I've jumped into the audience and can't get back to my pedal board in time for a switch. I do quite a bit of switching—not a crazy amount, but quite a lot."

> **"AS SOON AS I STEP ONSTAGE I FORGET ABOUT GEAR AND FALL INTO A WHOLE OTHER WORLD."**

>>FAVORITE PIECE OF GEAR His old POD Pro. "I haven't heard another like it. It sounds huge."

>>SECRET WEAPON "I think the fans are my secret weapon, because as soon as I step onstage I forget about gear and fall into a whole other world. It's such a powerful connection when you see people singing back a song you wrote. It's kind of like a drug that you can't get enough of. People will live their whole lives eating out of soup cans in the hope of tasting that drug one day." ❐

Special thanks to Mötley Crüe/Sixx:A.M. tech Darron Meeks his assistance.



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